



NO. 35 \$2.50
\$2.95 IN CANADA

Will Eisner's **SPIRIT** MAGAZINE

**NEW EISNER
ART:
"STREET MUSIC"**

**MILTON CANIFF
INTERVIEW
Part II**



HI, THERE! YOU NO DOUBT RECOGNIZE US AS **JIM ENGEL** AND **CHUCK FIALA**, HAPPY-GO-LUCKY HOSTS OF "**FANDOM CONFIDENTIAL**," THE POPULAR "COMIC READER" FEATURE WHICH HAS MADE US THE TWO BEST KNOWN, LOVED, AND RESPECTED PEOPLE IN FANDOM!

OF COURSE, WE'VE **EARNED** YOUR RECOGNITION, LOVE, AND RESPECT THROUGH OUR FAITHFUL AND ACCURATE REPORTING OF ALL THE LATEST-BREAKING COMIC-RELATED NEWS!

MARVEL REPORTS THAT **FRANK MILLER'S DAREDEVIL** RECEIVES THE MAJORITY OF THE FAN-MAIL SENT TO THE NEW YORK OFFICES, AND THAT MILLER IS MOST FREQUENTLY COMPLIMENTED FOR HIS USE OF HEAVY BLACKS. IN AN ATTEMPT TO PLEASE HIS READERSHIP, MILLER IS PLANNING DAREDEVIL GUEST-APPEARANCES FOR **SLAPPY WHITE**, **PEARL BAILEY**, **ELLA FITZGERALD**, AND **FATS DOMINO**.

AND DON'T FORGET OUR INCREDIBLY IN-DEPTH **INTERVIEWS** WITH YOUR FAVORITE **COMIC CHARACTERS** AND THEIR **CREATORS!**



36 PAGES OF LAFF-PACKED SATIRE FROM FANDOM'S FAVORITE FUNNYMEN

JIM ENGEL AND CHUCK FIALA

FEATURING OVER 25 PAGES OF THEIR POPULAR "FANDOM CONFIDENTIAL" PAGES FROM "THE COMIC READER" PLUS A **NEW 7-PAGE STORY** DONE ESPECIALLY FOR THIS COLLECTION!

FULLY ONE-HALF THE PAGES APPEAR IN **3 colors!**

PLUS! SPECIAL GUEST BACK COVER BY MARVEL ARTIST

JOHN BYRNE

AND AN INTRODUCTION BY LONGTIME COMICS WRITER

ROY THOMAS



Also: An Extra Heavy Cover Stock and white paper inside. Retail \$2.95

THE DEPT. of LOOSE ENDS

Will Eisner says that Saturday afternoon movie serials of his youth inspired "The Black Bow," a *Spirit* section originally published on January 5, 1941. Discussing this story, he writes, "Where I grew up (and I did in at least three boroughs of New York City), Saturday afternoon was the big time of the week. When I lived in orthodox Jewish neighborhoods, we went to *shule* in the morning; when I lived in Italian or Irish neighborhoods, we played stickball in the street. But regardless, in the afternoon we went to the movies, because besides the regular full-length features we got a cartoon and a serial. The serial was an episode, lasting about 15 minutes to a half hour, of a never-ending adventure film.

"Starting at one o'clock in the afternoon, for the enormous price of 15 cents (circa 1926), we sat in the gloom of this temple of high adventure and watched till our heads hurt and our eyes could no longer focus. It was worth it, because four hours later we emerged as great, fearless aviators, detectives, desert chieftains, or quick-draw cowboys, surreptitiously acting out one of these roles on the way home. Generally, the spell wore off by the time you got into the hallway of your tenement, and the smell of cooking or one of your mother's shrill demands brought you back to reality.

"For me, the spell never really wore off ...or at least I refused to part with all those precious dreams, and I stored them away in the secret drawers of my mind. They were the comic books of the day. They illustrated the pulps we bought ...they had everything the comics had later...

"This secret hoard came in handy in this story. The Black Bow is none other than *The Black Arrow*, which ran indefinitely in my old neighborhood. It was an attempt to graft some of that serial mood onto the then 'modern' frame of *The Spirit*."

"Girls' Dorm," from which this issue's cover is based, features one of the earliest appearances of Ellen Dolan. This story, originally published December 1, 1940, is also the only episode depicting Ellen as a college student. She subsequently embarked on a variety of careers. Eisner fondly recalls the splash page of this story as "one of my favorites."

"I had the original hanging in my studio for many years," he said. "I recall now thinking that this was another breakthrough in the image of *The Spirit* as an adventure-hero who can be involved in a web of mediocrity. It was in retrospect an *Archie* type of plot. I recall the late Bob Powell commenting on it (he was working in my studio at the time on *Mr. Mystic*) with some disdain. He felt it was hardly worthy of a crimefighter. Later, however, he reconsidered and began at my urging to try 'humanizing' the impossible Mr. Mystic. The point in mind was that the main thrust of my effort was to create a *human* character."

The remaining two stories in this issue were pivotal ones in the post-war life of Silk Satin. "Hildie" was originally published on January 6, 1946, a mere two weeks after Will's return from his stint with the Army. It introduced a war orphan named Hildie. Two weeks later Silk Satin, absent from the strip since 1944, showed up again and met little Hildie — with results that astounded everyone involved. Readers who first became acquainted with Satin through the reprints of her later exploits will not be too surprised at the way things turn out, but try, if you can, to view this pair of stories with the fresh eyes a reader of 1946 would have had, and see if it doesn't do a little something for your heart.

—cat yronwode

SPECIAL ANNOUNCEMENT!

Beginning with our very next issue—No. 36—we'll be including a *full-color section!* We are going to start this color section with the *very first Spirit* story and then we'll continue running them not only in full color but in *chronological order* as well! Your persistent demands have paid off. Oh... and speaking of paying off, our new cover price will be \$3.



EDITOR-IN-CHIEF
WILL EISNER

EDITOR & PUBLISHER
DENIS KITCHEN

ASSOCIATE EDITOR
CAT YRONWODE

COVER COLOR/DESIGN ASSISTANT
PETER POPLASKI

CIRCULATION
HOLLY BROOKS
ROSS PINARD

SUBSCRIPTIONS
DOREEN RILEY

CONTENTS

- 3... *Girls' Dorm*. Ellen cries wolf as *The Spirit* flies to the rescue.
- 11... *The Black Bow*. *The Spirit* gets the shaft when he encounters this medieval villain. See column at left.
- 20... Will Eisner orchestrates the cacophony of "Street Music" in an all-new never-before-published chapter from his "Big City" project.
- 32... *Shop Talk*. Part Two of the conversation between Milton Caniff and Will Eisner.
- 45... *Hildie*. A blonde girl and a young Peter Lorre look-alike lead a gang of terrorist kids in Central City.
- 53... *Hildie & Satin*. Hildie, now a guest of the Dolans, is mysteriously abducted.
- 61... *Letters & Free Spirit Classifieds*.
- 63... *Ask Will Eisner*. Send yours in.
- 64... *Summer Convention Schedule*. Meet Will Eisner and our staff.

NO. 35 • JUNE 1982

Will Eisner's *SPIRIT* MAGAZINE. Published bi-monthly by Kitchen Sink Comix, a division of Krupp Comic Works, Inc., No. 2 Swamp Road, Princeton, WI 54968. ISSN No. 0279-5523. Subscription rates: \$18 a year (6 issues) in North America. \$21/year elsewhere (sea mail) or \$31/year airmail. Second class postage paid at Princeton, WI. Postmaster: Send address changes to *Spirit* Magazine, No. 2 Swamp Rd., Princeton, WI 54968. Contents copyright © 1982 by Will Eisner. All rights reserved under Universal Copyright Convention. The name "The Spirit" is registered by the U.S. Patent Office, Marca Registrada, Marque Deposee. Nothing may be reproduced in whole or in part without written permission of the publisher. Printed in USA. Wholesale inquiries invited.

THE FIRST FROM FIRST



AN ALL NEW, ALL COLOR, DYNAMIC LINE OF MONTHLY COMICS.
STARTING NOVEMBER '82!
COMING TO YOUR NEIGHBORHOOD COMICS SHOPS
AND DIRECT SALES OUTLETS!

FIRST
COMICS, INC.

GET THE FIRST
AND A WHOLE LOT MORE!

FIRST COMICS, INC. 1014 Davis Street, Evanston, IL 60201

COMIC
BOOK
SECTION

GIRLS' DORM

SUNDAY, DECEMBER 1, 1940

3 COMPLETE
STORIES



THE GIRLS' DORMITORY OF STATE COLLEGE, NORMALLY A BEDLAM OF NOISE, IS TODAY STRANGELY QUIET AS A NUMBER OF SOPHS CROWD AROUND POPULAR ELLEN DOLAN, DAUGHTER OF THE SPIRIT'S SECRET FRIEND...THE COMMISSIONER.....



YOU MEAN YOU CAN GET HIM TO TAKE YOU TO THE PROM TONIGHT, ELLEN?

THAT'S EASY!! THE **REAL** JOB IS TO GET HIM UP HERE!



YOU'RE SPOOFING, ELLEN!

AM I?? WELL, I'LL SHOW YOU! ANYBODY KNOW A **MEDICAL** STUDENT?

WHY, YES.. MY BOY FRIEND TED.. WHY??



GOSH... JUST THINK! SHE'S GOING TO HAVE **THE SPIRIT** TO THE **PROM!!**

SHHH, GIRLS... HELLO... **POLICE HEADQUARTERS!** ...LET ME SPEAK TO COMMISSIONER DOLAN....

DADDY... THERE'S A DEAD BODY IN MY ROOM... IT MAY BE MURDER!! I KNOW IT'S OUT OF YOUR DISTRICT, BUT IF THE LOCAL POLICE COME IN ON IT THERE'LL BE A SCANDAL.... ER... DO YOU SUPPOSE **THE SPIRIT** COULD...



WHY SURE, ELLEN... I'LL GET **THE SPIRIT** TO WORK ON IT... NOW, KEEP CALM AND DON'T TOUCH A THING TILL HE GETS THERE!



IN AN HOUR **THE SPIRIT** AND EBONY ARE RACING NORTH TO STATE COLLEGE BY **AUTOPLANE**

CONFOUND THAT GIRL... SHE'S ALWAYS IN SOME SORT OF TROUBLE!

AH MAY BE DUMB, MIST' SPIRIT BOSS... BUT FO' A GUY WOT IS **PEEVED** WIF A GAL, YO' IS SHO' IN A BIG HURRY T'HELP HER!



NONSENSE, EBONY... IT'S JUST THAT.. ER.. WELL... I **LIKE** TO DO THINGS IN A **HURRY!**



TOWARD EVENING THE AUTO-PLANE DARTS OUT OF THE DARKENING SKY, AND WITH CUT MOTOR GLIDES SILENTLY TO A GRACEFUL LANDING IN A SECLUDED CORNER OF THE STATE COLLEGE GROUNDS....



THE WINGS SLIDE INWARD...AND THE AUTOPLANE IS NOW AN ORDINARY-LOOKING CAR....



LOOK AROUND THE GROUNDS, EBONY... YOU MAY PICK UP A **CLUE**....

YASSUH!



I HOPE THE KID'S ALRIGHT...



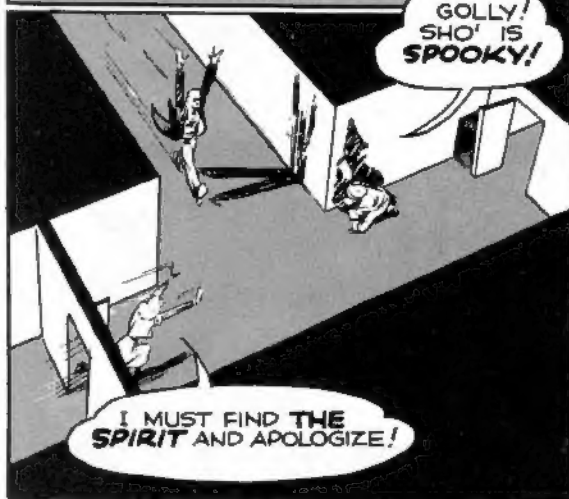


MEANWHILE INSIDE THE BUILDING...
THE OFFICE OF THE DEAN....



HELP! POLICE!!
MURDER!
DEAN CROSS
HAS BEEN
MURDERED!

EVERYONE IS AT THE PROM..THE
BUILDING IS DESERTED.... THE
PROFESSOR RACES DOWN THE
CORRIDOR....



GOLLY!
SHO' IS
SPOOKY!

I MUST FIND THE
SPIRIT AND APOLOGIZE!



MISS
ELLEN!

EBONY
!!
MURDER!



DEAN CROSS
HAS BEEN
STABBED!!

OHMM!! I'LL
GET THE
SPIRIT...THIS
IS A REAL
CASE NOW!!

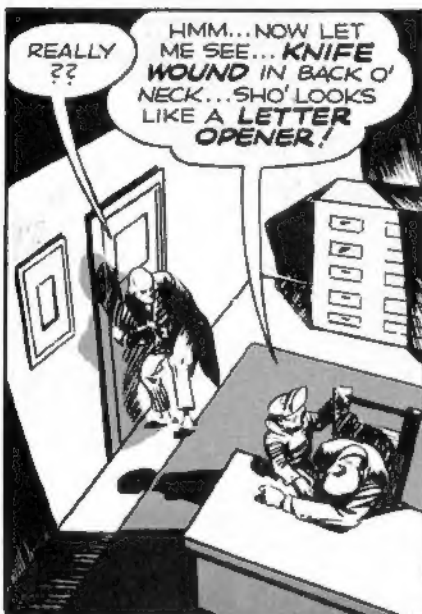


MEANWHILE... AHMM... AH'LL
TAKE OVAH DE INVESTIGASHUN!



YOU??
WHO....

MAH MAN... AH
AM THE SPIRIT'S
CHIEF ASSISTANT!



REALLY
??

HMM...NOW LET
ME SEE... KNIFE
WOUND IN BACK O'
NECK... SHO' LOOKS
LIKE A LETTER
OPENER!

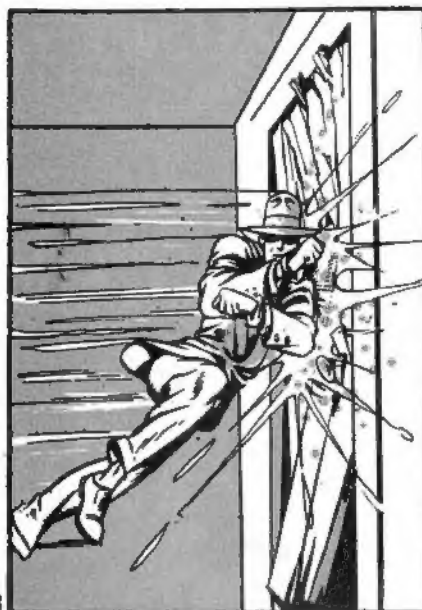
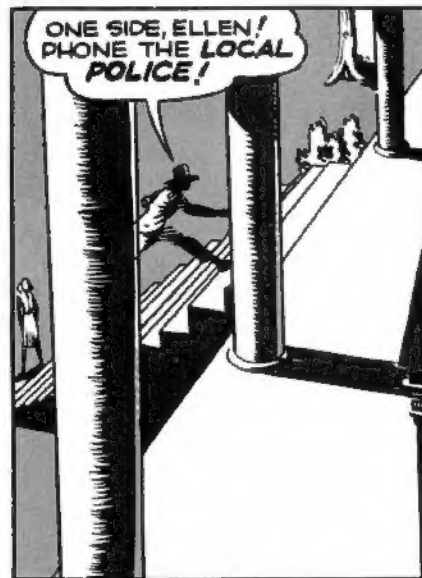
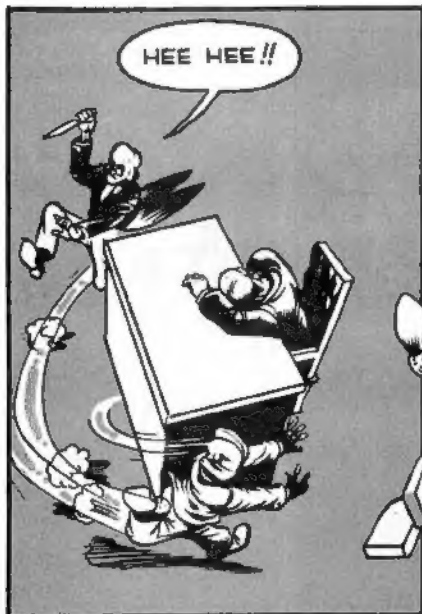


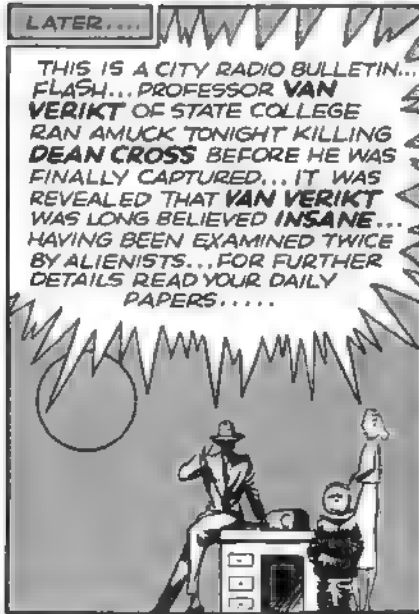
YES..REMARKABLE,
ISNT IT.. NEAT JOB,
DONT YOU THINK?



Y..YO' IS
DE KILLER
!

RIGHT! HEE HEE
HEE!! NOW...
YOU'LL BE MY
SECOND!







NOW!
COMICS WITH
SOUND!

NEXUS#3 GOES STEREO!

Capital Comics is proud to present
NEXUS #3 as its first **FLEXI-COMIC**,[®]
showcasing the conclusion of Nexus' origin.

This 40-page magazine is accompanied by a
complete soundtrack, with special effects,
music and dynamic dialogue.

From the hottest
new team in comics-
Mike Baron & Steve Rude

**ON SALE THIS
SUMMER IN DIRECT
COMIC SHOPS
EVERYWHERE!**

Capital Comics is a division of CPI
NEXUS and FLEXI-COMICS are ©1982 by Capital Publications, Inc.

THE BLACK BOW

SUNDAY, JANUARY 5, 1941

3 COMPLETE
STORIES

TO CENTRAL CITY EACH YEAR COME THOUSANDS OF IMMIGRANTS SEEKING REFUGE IN THE MELTING POT THAT IS AMERICA, AND BRINGING WITH THEM THE GOOD AND THE EVIL OF A WORLD IN FLAMES ... FOR EVIL KNOWS NO BOUNDRIES AND TRAVELS SWIFTEST WITH WICKED MEN ... BUT LET THEM BEWARE, FOR TO THE NORTH LIES *WILDWOOD CEMETERY* WHERE LIVES CRIME'S MIGHTIEST FOE ...

BY
Will

ESNER



ON OCTOBER TWENTY-THIRD LAST, SHORTLY AFTER THE MOUNTAIN COUNTRIES OF CENTRAL EUROPE FELL, THE GOOD CITIZENS OF THE QUIET FOREIGN SECTION OF CENTRAL CITY WERE STRUCK WITH TERROR BY THE **STRANGE DEATH** OF AUGUSTE PEROT, A LEADER IN THEIR COMMUNITY.



AN ARROW!! IT'S **THE BLACK BOW!**

WE MUST BURY HIM SECRETLY!!

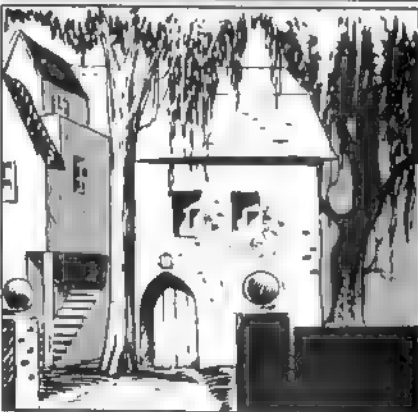
THUS, SEVERAL NIGHTS LATER A FRIGHTENED PARTY OF MEN BURIED AUGUSTE PEROT IN SECLUDED WILDWOOD CEMETERY... **WATCHED BY THE SPIRIT!!**



EVIL DAYS ARE UPON US!

YES... BUT WE CAN NEVER LET THE POLICE KNOW... THEY WOULDN'T UNDERSTAND ABOUT **THE BLACK BOW!!**

PEROT'S GREAT STONE HOUSE WAS ABANDONED AS IF THE PLACE CONTAINED A GHOST... AND THE WEEDS GREW THICK AROUND IT, WHILE THE WEATHER TORE AT ITS SIDES TILL IT TRULY LOOKED HAUNTED... **NO ONE SEEMED INTERESTED..**



NO ONE EXCEPT THE SPIRIT... IN HIS SECRET CRIME LABORATORY DEEP UNDER WILDWOOD CEMETERY THE FAMED CRIME FIGHTER PURSUES THE ONE CLUE HE OVERHEARD...



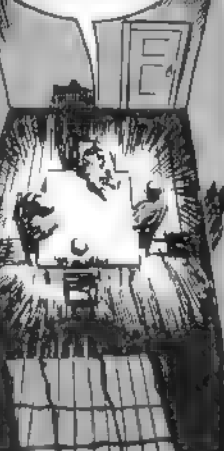
THE BLACK BOW..HMM... A MAN USING ARROWS IN THIS DAY AND AGE... EBONY, PACK A TRUNK!!

YASSUH!! HOT DAWG... A NEW CASE!!

SEVERAL WEEKS LATER THE SAME GROUP OF MEN HOLD A MEETING. PRESENT IS A **NEW MEMBER** OF THE COMMUNITY.



BROTHER ADAM, YOU SHOULD NOT HAVE RENTED AUGUSTE'S HOUSE!



YES, DID YOU NOT KNOW **THE BLACK BOW** HAS FOLLOWED US HERE TO AMERICA?!

THEN **THE BLACK BOW** **KILLED** AUGUSTE WHEN HE FAILED TO PAY TRIBUTE?? FOR ONE WHO JUST CAME FROM THE OTHER SIDE YOU ARE ODDLY UN- AFRAID.



THIS IS **AMERICA!** HERE MEN DO NOT **PAY TRIBUTE**...WE DO NOT QUAIL...WE **FIGHT** OPPRESSION!



BRAVELY SPOKEN, I'M WITH YOU!!

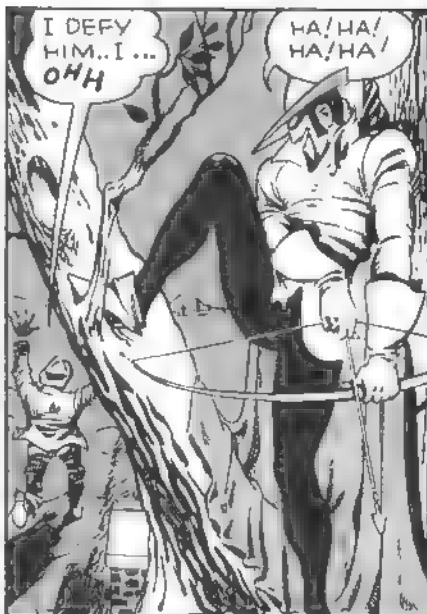
AYE.. AND ME TOO!

BUT HAD THEY LOOKED UP JUST THEN

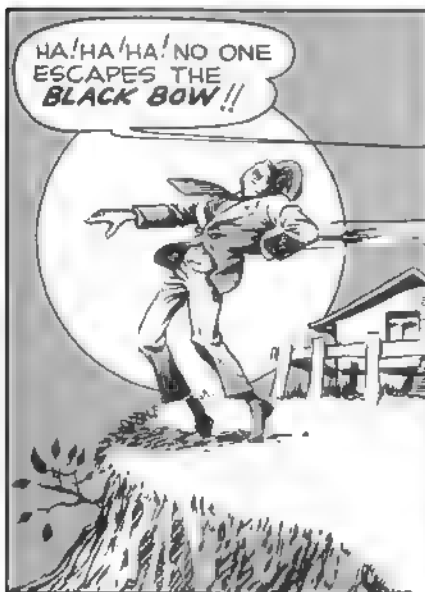


HA-HAHA! DEFY **THE BLACK BOW**, EH?? WE SHALL SEE!

AND THE **BLACK BOW** IS NOT TO BE DEFIED



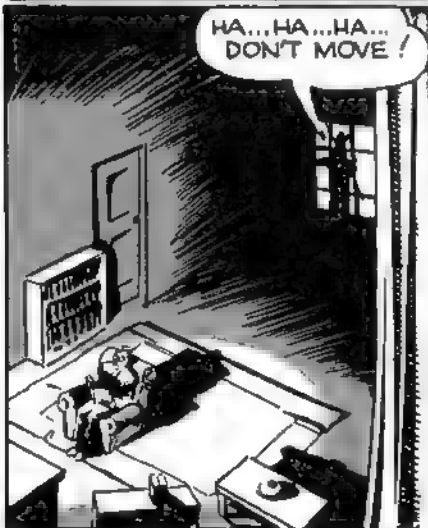
BUT HIS COMPANION SUCCEEDS IN ESCAPING ... FOR THE MOMENT.



AT POLICE HEADQUARTERS ... COMMISSIONER DOLAN AWAITS A VISITOR WHO HAS BEEN ANNOUNCED BY HIS SECRETARY.



IN THE OLD PEROT HOUSE
BROTHER ADAM SITS QUIETLY
BEFORE THE FIREPLACE ...



HA...HA...HA...
DON'T MOVE !

A TINY MIRROR
CONCEALED IN THE
BOOKCASE REVEALS
THE TALL FORM OF
THE **BLACK BOW**,
ABOUT TO RELEASE
A DEADLY ARROW...



IN A FLASHING MOTION
ADAM RISES...WHIRLS..
AND FLINGS A BOOK
INTO THE DARKNESS ...



DEFLECTING
THE
MISSILE OF
DEATH ...



BEFORE THE ARCHER CAN RE-
STRING HIS BOW, A LONG
UPPERCUT SNAPS HIS HEAD
BACK ...



AND AT THE SAME TIME
BROTHER ADAM IS REVEALED
AS THE **SPIRIT** .



HA...HA...VERY
NEAT... MY
COMPLIMENTS...
WHO ARE YOU ??

MEN
CALL ME
THE SPIRIT !

AH..THIS ARROW
WILL PROVE
EXCELLENT
EVIDENCE ...NOW
TELL ME, WHY
THE BLACK BOW
GET-UP??

**THE BLACK
BOW** GET-
UP, AS YOU
CALL IT, IS
AN ANCIENT
HERITAGE



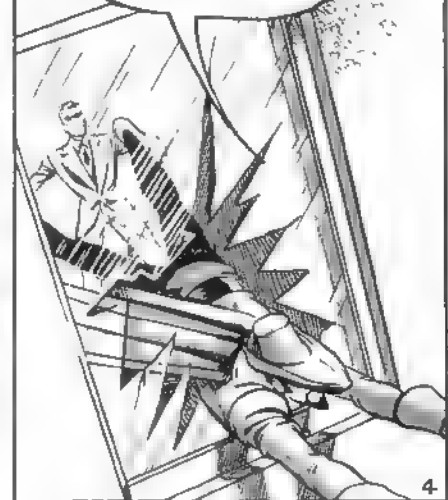
MY FOREFATHERS WERE THE
FEUDAL LORDS OF A CERTAIN
SECTION OF **MIDDLE EUROPE**.
THE **SERFS** LIVED UNDER **OUR**
PROTECTION ...FOR WHICH THEY
PAID TRIBUTE... THOSE WHO
REFUSED WERE **TRAITORS**...
AND WERE SHOT !!

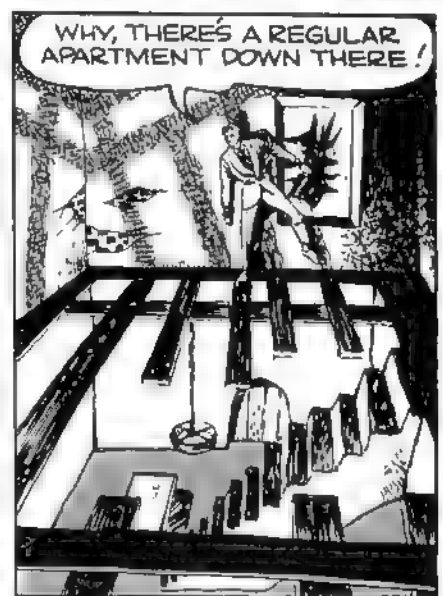


I SEE... A PROTECTION RACKET.
CRIMES HAVEN'T CHANGED
MUCH SINCE THE **DARK AGES**..
OUR GANGSTERS DO THE
SAME THING...THIS WAY OUT...



HA, FOOL! DO YOU
THINK **THE BLACK
BOW** SURRENDERS
SO EASILY ?!!

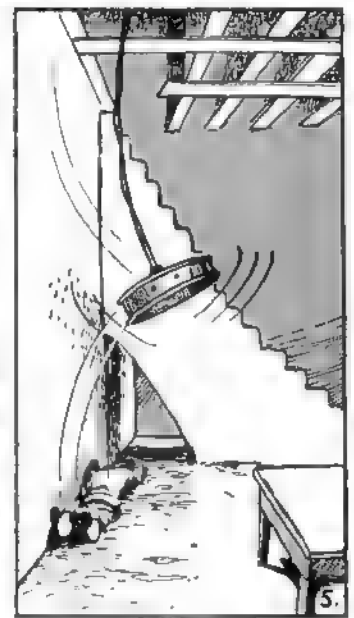




SUDDENLY THE SPIRIT STRAIGHTENS AS AN ARROW THUDS INTO HIS MID-SECTION



HE TOPPLES





THE HAND-THROWN
ARROW GOES HOME



OWwww!!

INSTANTLY *THE SPIRIT*
SHOOTS OUT OF THE
SHADOWS



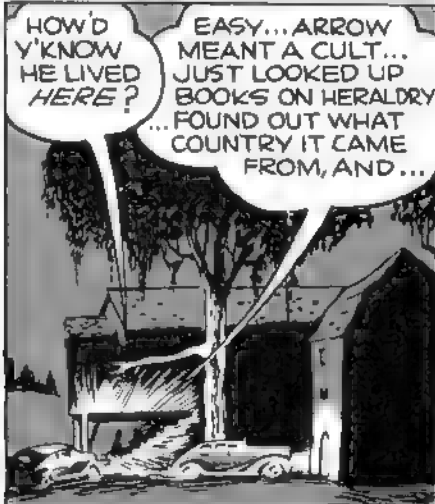
SURPRISE !!



WHAT GETS ME IS,
YOU'VE BEEN
LIVING RIGHT
HERE UNDER
THIS VERY
HOUSE...OH
WELL...



MEANWHILE A CORDON OF POLICE
LED PERSONALLY BY COMMISSIONER
DOLAN SURROUND THE HOUSE..

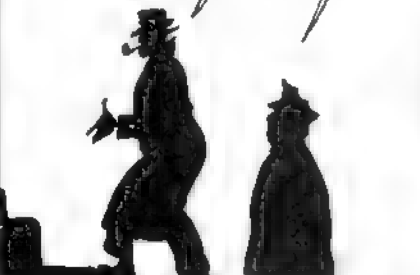


HOW'D
Y'KNOW
HE LIVED
HERE?

EASY...ARROW
MEANT A CULT...
JUST LOOKED UP
BOOKS ON HERALDRY
...FOUND OUT WHAT
COUNTRY IT CAME
FROM, AND...

.... ER..HMPF. BESIDES,
I GOT A MYSTERIOUS
PHONE CALL THAT
TIPPED ME OFF !!
ANYWAY THAT'S A LOT
BETTER THAN *THE
SPIRIT* DID !..WHY, HE
WON'T KNOW ABOUT
IT UNTIL HE READS
TOMORROW'S PAPERS !!

CHIEF,
YOU'RE
A
GENIUS



HAD TO BE TO BECOME
POLICE COMMISSIONER...
NOW, OPEN THIS DOOR
EASY AND KEEP
YOUR GUNS HANDY !



LOOKING
FOR
SOMEONE,
DOLAN?

GRRRR...
DON'T TELL
ME...LET
ME GUESS!

YEAH,
CHIEF...
IT'S HIM..
*THE
SPIRIT*!



LATER...

BUT, I DON'T
GET IT YET..
WHO IS HE!

THE BLACK BOW
ARRIVED IN AMERICA
BROKE... HE FIGURED
THAT HE'D PULL THE
SAME RACKET HIS
MEDIEVAL ANCESTORS
USED TO GET MONEY..
HERE'S THE ARROWS...
THEY'LL BE GOOD
EVIDENCE... LUCKY
I WORE THIS *CORK
BODY PROTECTOR*
.. S'LONG, *DOLAN* !!



OH, COMMISSIONER, THE
REPORTERS ARE HERE...
DO WE SAY YOU SOLVED IT..
OR SHALL WE TELL 'EM
THE TRUTH?



COMICS AND MORE A-J

* Adults Only

Abbott and Costello Meet the Bride of Hembeck (Extremely limited quantities)	\$1.25	Eerie 2 (Frazetta, Crandell, Colan, Toth)	\$3.50
Action 51450	Elfquest 9, 10, 12, 13	each 1.50
*Adults Only 1	2.00	Elfquest Gatherum	6.95
Adventure 47850	Elfquest Portfolio III Signed Edition (12 color plates of the back covers of issues 1-12 and 2 new color plates)	25.00
*Aftershock 1 (Trina)	2.00	Elfquest Portfolio III Unsigned Edition (12 color plates of the back covers of issues 1-12)	12.00
Allen Encounters 1	1.25	E.Z. Wolf's Astral Outhouse (Richards)	1.25
Anarchy Comix 1, 2	each 1.25	Facts O' Life (Crumb, Shelton and more)	1.25
Anarchy Comix 3	2.00	FantaCo's Chronicles Series 2 (Fantastic Four)	1.50
Are Your Highs Getting You Down?	1.50	FantaCo's Chronicles Series 3 (Daredevil)	1.50
Avengers 199	1.50	FantaCo's Chronicles Series 4 (Avengers)	1.50
Avengers Annual 10	1.00	FantaCo's Chronicles Series 5 (Spider-Man)	1.50
Boh Hembeck (Extremely limited quantities)	1.25	*Fantagor 3 (Color, Corben)	2.00
*Bicentennial Grossouts (Stout)	1.25	Fantastic Four 209, 210 (Byrne)	each 1.50
Black Hole 1-3 (Movie adaptation)	each .50	Fantastic Four 22650
Blood on the Moon (Jaxon)	1.25	Fantastic Four 232 (First all-Byrne)	2.50
Brave and the Bold 16950	Fantastic Four 233-235	each 1.50
Captain America 255 (Byrne)	2.00	Fantastic Four 236 (20th anniversary)	2.00
Captain America 25650	Fantastic Four 237-241	each 1.00
Captain America Index	5.50	Fantastic Four Index	4.95
Captain Victory 1	2.50	Fantastic Four Roast 1 (Miller, Hembeck, Byrne)	1.50
Captain Victory 2-4	each 1.50	Fantasy Masterpieces (Silver Surfer) 3, 4, 6-8	each 1.50
Captain Victory 5, 6	each 1.00	Flash Gordon 31-33 (Movie adaptation by Williamson)	each .50
Cerebus 34-37	each 1.50	For Your Eyes Only 150
Champions 17 (Byrne)	1.00	Francis, Brother of the Universe (Buscema)	1.50
Charlton Bullseye 2-6	each .50	Gates of Eden 1 (Kaluta, Jones Geary, Trina, Leialoha, Michael T. Gilbert and more)	3.50
*Checked Demon 1, 3	each 1.25	*Gay Comix 1	1.25
*Cheech Wizard/Schizophrenia (Bode)	1.50	Giant-Size Dracula 275
*Chocolate Alphabet (Harlan Ellison/Larry Todd)	1.25	Green Lantern 13550
Cinewonder 1 (New film magazine)	2.00	Green Lantern 150	1.00
*Cocaine Comix 1-3	1.50	*Harold Hedd 1	2.50
*Commies From Mars 2	1.25	*Harold Hedd 2	1.50
*Commies From Mars 3	1.50	Heavy Metal 4/82, 5/82	each 2.00
Conan 100	2.00	Hello From San Diego (Rick Geary)	2.50
Daredevil 181	2.50	Hembeck: Best of Dateline (Extremely limited quantities)	2.50
Daredevil 182	2.00	Hembeck File	2.50
Daredevil 183-186	each 1.50	Hercules 1 (Layton)75
Daredevil 18760	Hercules 2 (Layton)60
Daredevil Index (Miller cover)	5.95	Howard the Duck (Magazine) 9	1.25
Dazzler 1	1.50	Hulk Annual 975
Dazzler 2-4	each 1.00	Hulk (Magazine) 16, 19, 23, 26	1.50
Destroyer Duck 1 (Gerber, Kirby and more)	1.50	*Image of the Beast (P. J. Farmer)	1.25
Detective 49750	Iron Man 15850
*Dirty Laundry 1, 2 (Crumb, Kominsky)	each 1.25	Iron Man Index	4.50
Dopin' Dan 1-3 (Ted Richards)	each 1.25	*Iron Soul Stories (New Paltz 3—Gilbert, Vezina)	1.25
Dr. Atomic 1-5 (Larry Todd)	each 1.25	Justice League 200	2.00
Dr. Atomic 6	1.50		
Dr. Strange 50, 52 (Marshall Rogers)	each .80		
Eclipse Magazine 4-6 (Rogers, Trina)	each 2.95		



ORDERING INSTRUCTIONS



We accept United States funds only in the form of checks, money orders, MasterCard and Visa (do not send cash). Please enclose a self-addressed, stamped envelope. Minimum order is \$10.00 worth of merchandise. Please supply street address for last U.S. delivery.

All books are stocked in depth, but please list alternates.

United States: Add \$2.00 postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

additional ten items or fraction thereof.

Foreign: Add \$4.00 for postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

MasterCard and Visa: Call (518) 463-3667 between 9:30 A.M. and 6:30 P.M. Eastern time Monday through Friday. Please have your card handy and your order prepared before calling.

Sorry, no C.O.D.s.

Note: New York State residents must add applicable sales tax. Please allow two to four weeks for delivery.



FantaCo Enterprises, Inc.
21 Central Avenue • Albany, New York 12210 • (518) 463-1400
Publishing • Mail Order • Retail

COMICS AND MORE J-Z

* Adults Only

<i>Justice Machine 2, 3</i>	each \$2.25	<i>Silver Surfer 1</i> (\$1.00 cover)	\$1.50
<i>Kazar 1, 10</i>	each 2.00	* <i>Slow Death 2-5, 8, 9</i>	each 1.00
<i>Kazar 16-18</i>	each .75	* <i>Slow Death 10</i>	1.50
<i>Kid's Liberation Coloring Book</i> (Tina, Griffith)	1.75	<i>Smilin' Ed 1-3</i>	each 1.25
<i>King Conan 1</i>	2.00	<i>Smilin' Ed 4</i>	1.00
<i>King Conan 4</i>	1.00	<i>Spider-Man 170, 171, 173, 174, 192</i>	each 1.00
<i>Kurtzman Komix</i>	1.00	<i>Spider-Man 212</i>	.50
* <i>Laugh in the Dark</i> (Spain, Deitch, Giffith)	1.25	<i>Spider-Man and His Amazing Friends 1</i>	.50
<i>Legion of Super-Heroes 270</i>	.50	<i>Spider-Woman 5, 34</i>	each .50
<i>Mad 203</i> (Star Wars parody)	.60	<i>Spldey Super Stories 50</i>	.50
<i>Mar-Thing 8</i> (New series)	.50	<i>Spirit 29, 31</i> (Eisner)	each 2.00
<i>Marvel Comics Index</i> (Submariner)	3.95	<i>Splatter Movies</i>	8.95
<i>Marvel Guide to Collecting Comics</i> (Price change)	.20	<i>Starslayer 1</i>	2.00
<i>Marvel Preview 24</i>	1.25	<i>Starslayer 2-4</i>	each 1.00
<i>Marvel Super Heroes 94</i>	.50	<i>Star Trek 1, 8, 10</i>	each .50
<i>Marvel Super Special 8</i> (Magazine size)	2.00	<i>Star Wars 9, 39, 40, 42-44</i>	each 2.00
<i>Marvel Super Special 19</i> (For Your Eyes Only)	2.00	<i>Superboy 12</i> (New series)	.50
<i>Marvel Super Special 24</i> (X-Men, Teen Titans team-up)	2.00	<i>Supervillain Team-Up 17</i>	.50
<i>Marvel Team-Up 61</i> (Byrne)	2.00	* <i>Tales of the Leather Nun</i>	1.50
<i>Marvel Team-Up 114</i>	.50	<i>Tales to Astonish 8</i> (New series)	.50
<i>Marvel Two-In-One 71</i>	.50	<i>Team America 1</i>	.75
* <i>Mickey Rat 3</i>	1.25	<i>Tejano Exile</i> (Jaxon)	1.50
<i>Micronauts 38</i>	2.00	<i>Television</i> (Rick Geary)	2.50
<i>Micronauts 42-45</i>	each .75	<i>Thor Index</i>	4.50
<i>Moon Knight 1</i>	1.50	<i>Time Warp 4</i>	1.00
<i>Moon Knight 6, 22, 23</i>	each .75	* <i>Tits 'N' Clits 4, 5</i>	each 1.25
<i>Mr. Natural 3</i>	1.50	* <i>Tits 'N' Clits 6</i>	1.50
<i>Mug Shots</i> (John Caldwell's cartoons)	2.95	<i>Today's Army With Dopin' Dan</i>	1.50
<i>Mystery in Space 114</i>	.50	* <i>Twisted Sisters</i>	1.00
<i>Neurocomics</i> (About Tim Leary)	1.25	<i>Two Fools</i> (Richards and Murphy)	1.25
<i>Nexus 2</i>	1.95	* <i>Wetdo 1-4</i> (Crumb)	each 2.25
<i>New Teen Titans 16</i>	2.00	<i>What If? 35</i> (If Elektra had lived)	1.00
<i>Night Force 1</i>	.75	* <i>White Whore Funnies 2</i>	2.00
<i>Pacific Presents 1</i>	1.00	* <i>Wimmen's Comix 3, 7</i>	each 1.25
<i>Peter Parker 50</i>	.50	<i>Wolverine 1</i> (Miller)	.75
<i>Peter Parker 58</i>	1.00	<i>Wolverine 2</i> (Miller)	.60
<i>Peter Parker Annual 1</i>	.90	<i>Wolverine 3</i> (Miller)	.60
<i>Previous Future 1</i>	2.00	<i>X-Men 142, 143</i>	each 2.50
* <i>Psychotic Adventures 3</i>	1.25	<i>X-Men 146-150, Annual 5</i>	each 2.00
<i>Recuerden El Alamo</i> (Jaxon)	1.50	<i>X-Men 151-155</i>	each 1.00
<i>Rog 2000</i> (Byrne)	2.95	<i>X-Men Annual 4</i>	3.00
<i>Rom 3</i> (Miller/Austin cover)	.80	<i>X-Men Companion Vol. I</i>	4.95
* <i>San Francisco Comica 5</i> (Griffith)	1.25	<i>X-Men Index</i>	5.95
* <i>San Francisco Comica 6</i>	1.50	* <i>Young Lust 6</i> (Griffith, M. K. Brown)	2.25
<i>Savage Tales 4</i> (Adams, Smith)	3.00	<i>Yow 1</i> (Zippy)	2.00
<i>She Hulk 9</i>	.50	<i>Yow 2</i>	1.75
* <i>Skull 4, 5</i>	each 1.00	<i>Zap 0, 1</i>	each 1.50
		<i>Zippy 3</i>	2.25
		<i>Zippy Stories</i>	2.50



ORDERING INSTRUCTIONS



We accept United States funds only in the form of checks, money orders, MasterCard and Visa (do not send cash). Please enclose a self-addressed, stamped envelope. Minimum order is \$10.00 worth of merchandise. Please supply street address for last U.P.S. delivery.

All books are stocked in depth, but please list alternates.

United States: Add \$2.00 postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

additional ten items or fraction thereof.

Foreign: Add \$4.00 for postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

MasterCard and Visa: Call (518) 463-3667 between 9:30 A.M. and 6:30 P.M. Eastern time Monday through Friday. Please have your card handy and your order prepared before calling.

Sorry, no C.O.D.'s.

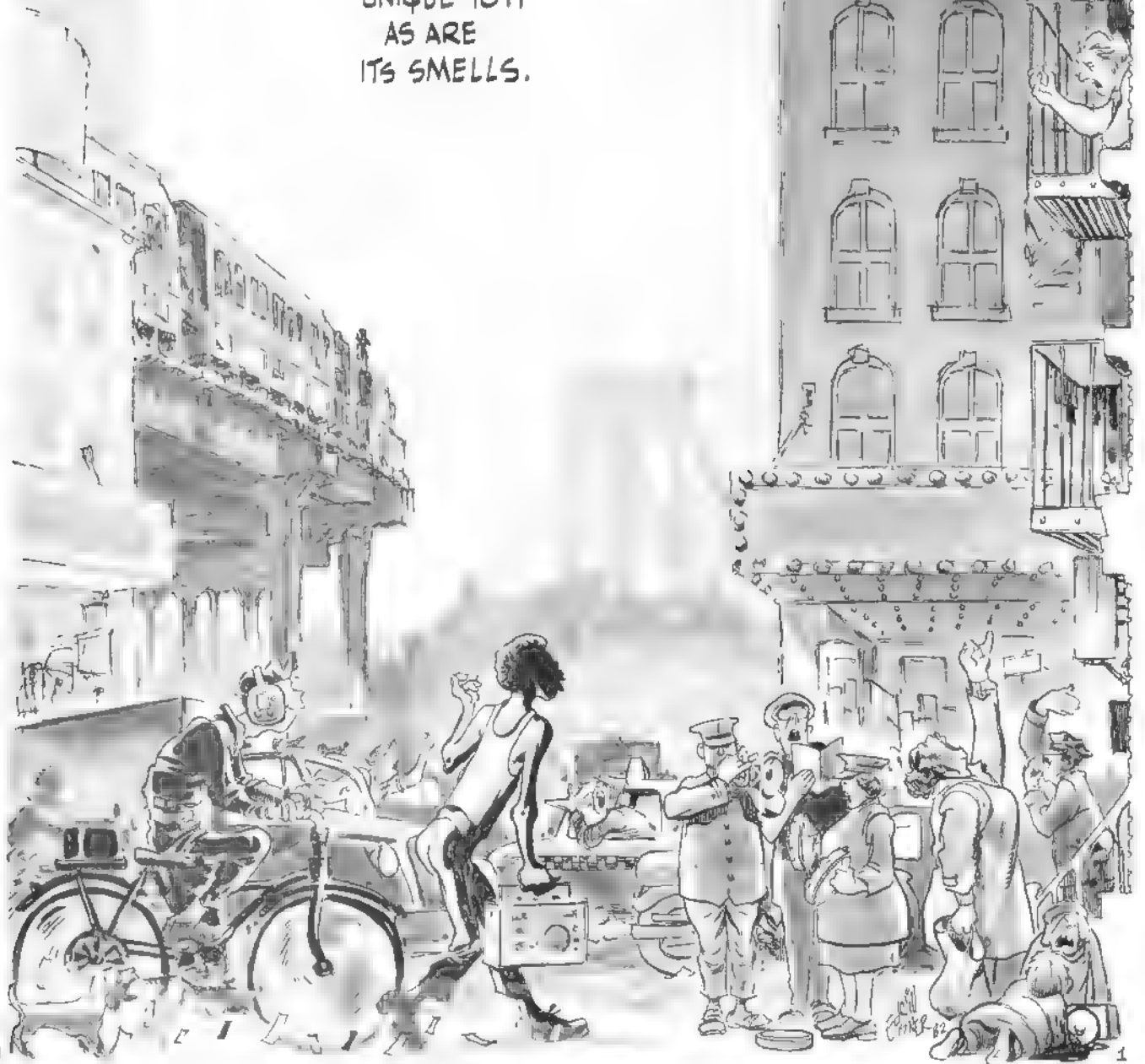
Note: New York State residents must add applicable sales tax. Please allow two to four weeks for delivery.



FantaCo Enterprises, Inc.
21 Central Avenue · Albany, New York 12210 · (518) 463-1400
Publishing · Mail Order · Retail

STREET MUSIC

INTEGRAL
AS ITS ARCHITECTURE
ARE THE SOUNDS
OF THE CITY.
AN ENDLESS
SYMPHONY
UNIQUE TO IT
AS ARE
ITS SMELLS.



HERBIE

YES, YES...
I KEPT THINKING
YOU WOULD THINK
I'M SOME KINDA
TRAMP!

DEEP
HONK
HONK

TRAMP
I MEAN... LIKE,
I JUST DON'T
SLEEP AROUND
Y'KNOW!!

OF COURSE
NOT!! BELIEVE
ME... I RESPECT
WHAT YOU
STAND FOR

STAND
??
!!

NO, NO, NO!
I MEAN YOU
ARE A VERY
...YOU HAVE
INTEGRITY

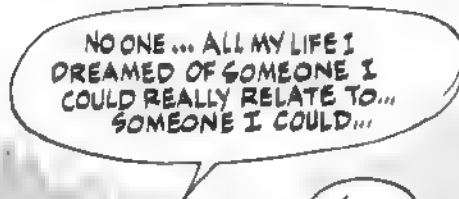
OH HERBIE
YOU ARE
SO SENSITIVE
I APPRECIATE
THAT IN A
PERSON

TR
ONK

HONK

RHONDA ...DO YOU??
I MEAN, LIKE, ARE YOU?.. I
MEAN, IS THERE SOMEONE?
I MEAN, DO YOU HAVE...

WHA?
WHA?

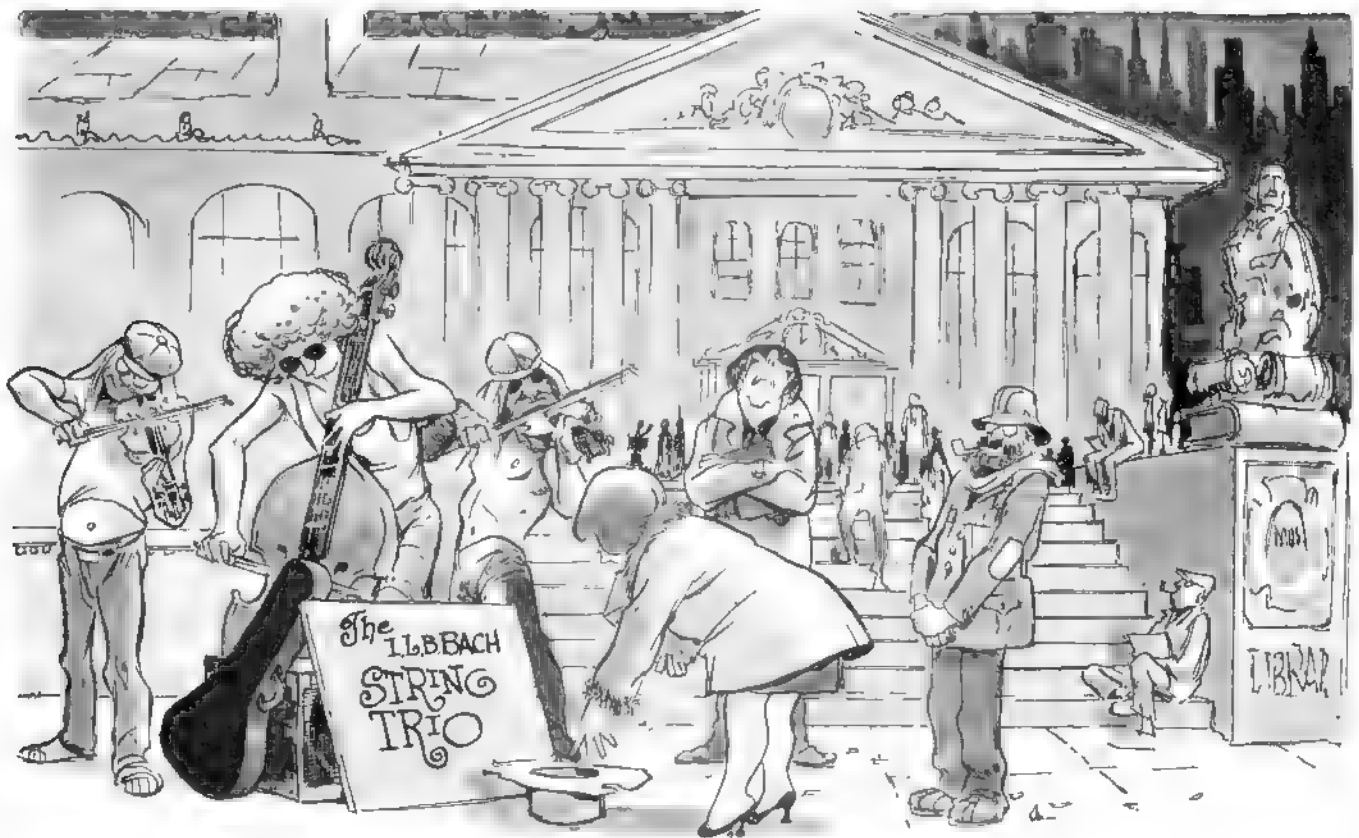


PIANISSIMO



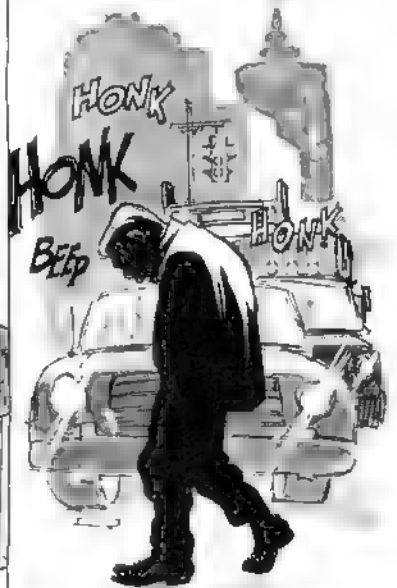
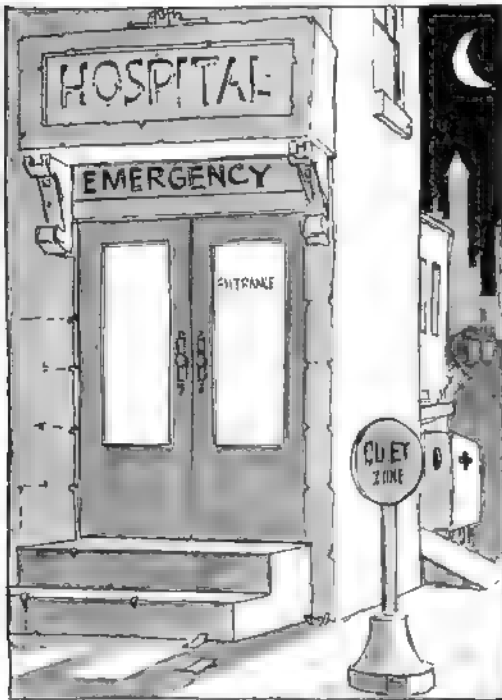
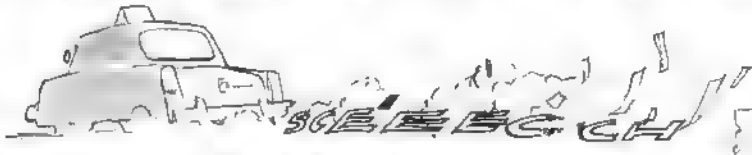
IN CONCERT





OPERA







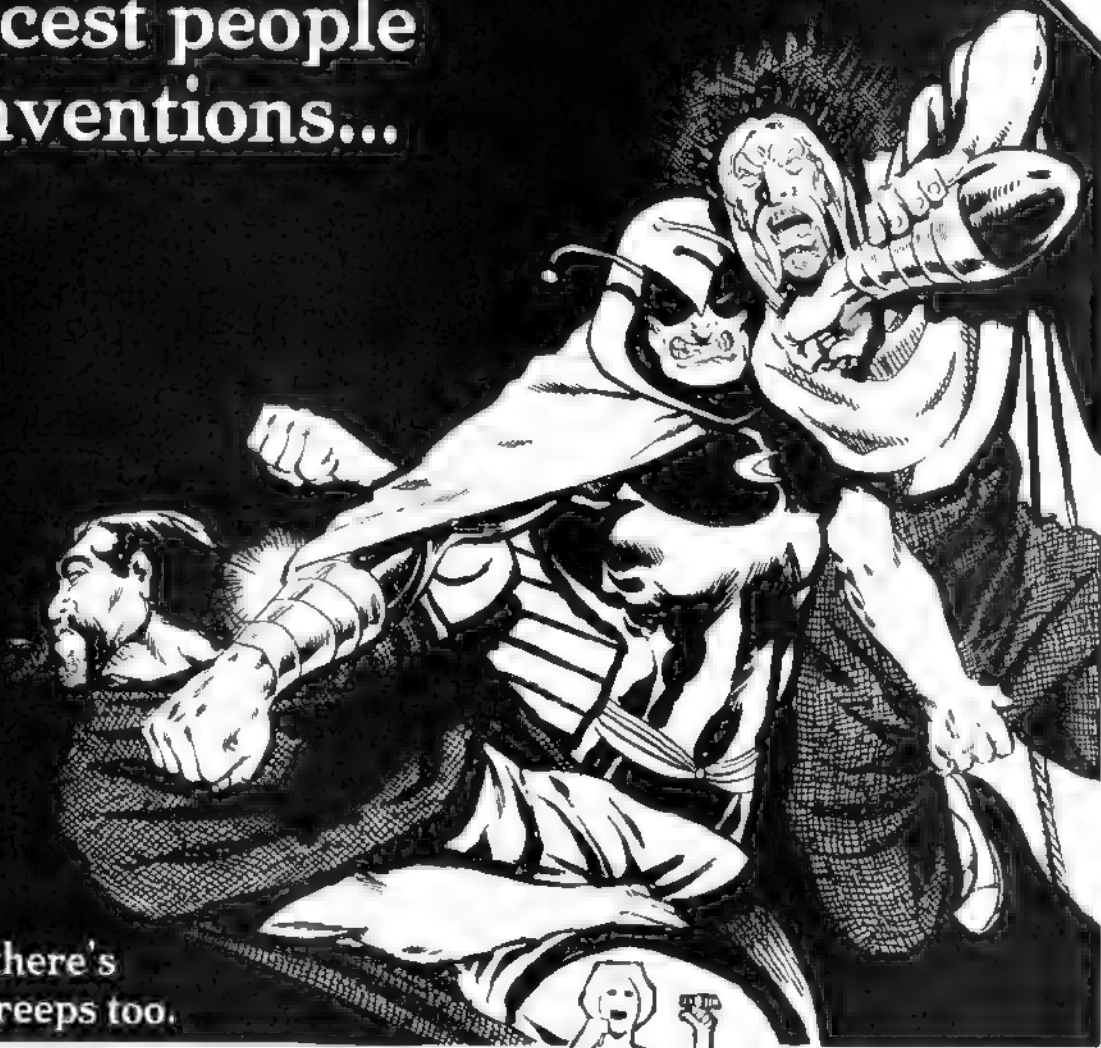


DECIBEL



WATCH FOR THE
1ST U.S. AARDVARK
AUTOGRAPH TOUR!

You meet
the nicest people
at conventions...



...and then there's
some real creeps too.



CEREBUS no 39

Story & art by
DAVE SIM

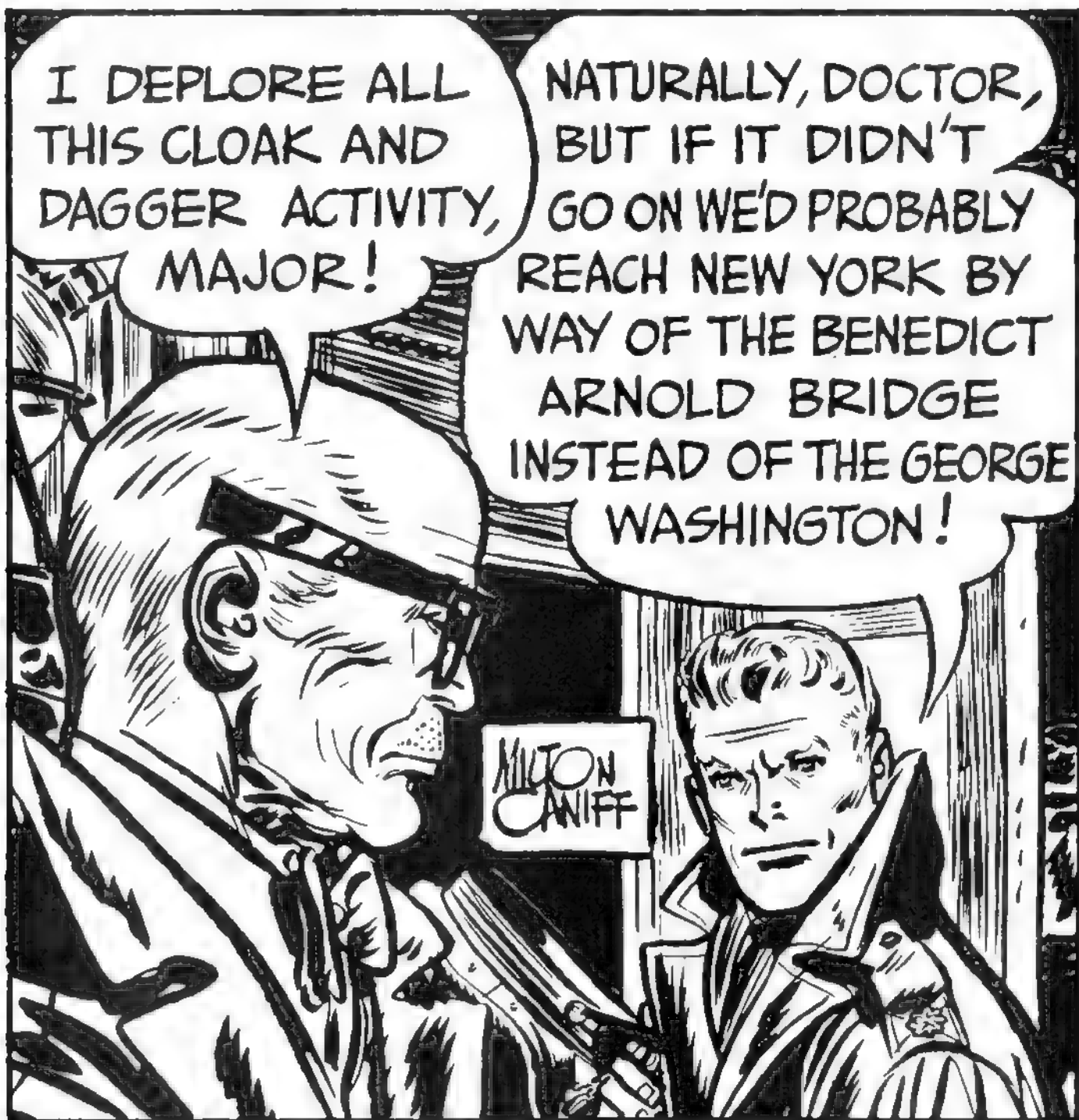
Published by
AARDVARK-VANAHEIM

Ad copy & design by
R. Bruning/Abraxas Studio

DISTRIBUTORS

Capital City Dist.
Bud Plant Inc.
Now & Then Books
Silver Snail

Styx Comic Service
Pacific Comics Dist.
Glenwood Dist.
Diamond Comic Dist.



MILTON CANIFF

PART TWO

Following is the second half of Will Eisner's "Shop Talk" with cartoonist Milton Caniff. The first half appeared in The Spirit No 34.

EISNER: Talking about being a disciplined worker — What about your studio life? You worked alone for the most part or with an assistant?

CANIFF: The chronology of it was simply this: I worked in a newspaper art department until I was fired at the *Columbus Dispatch* back in Ohio in the Depression and was lucky enough to get a job at the AP Feature Service in New York. A month later — I had to borrow money to get to New York — I was in what used to

be called the Fraternity Club, now called the Hotel something-or-other at 38th and Madison, in a one room cell Allenton-House-kind-of-hotel room. Meanwhile I checked in at the art department at the Associated Press, which was a bullpen. They brought in guys from outside New York like Al Capp and me.

EISNER: How did they discover you?

CANIFF: The bureau managers at the AP forward to the main office in New York any outstanding work by a writer or artist.

EISNER: I see...

CANIFF: A guy named Brophy was head of the AP bureau, which was in the same building as the *Columbus Dispatch* and he had been sending back clippings of my work to the feature service editor here [New York]. A guy named Brooks. They had an opening coming up in the bullpen. Then I got a query from Wilson Hicks, who was his assistant.

EISNER: Mmmm Hmmm. Well, anyway, that got you to New York.

CANIFF: Very often it's somebody who is following your work whom you don't even know exists who gives you this break or who refers you to someone and they ask to see your work. Samples are so important. I had a good batch that had been turned down by everybody else [laughter]. The only place I hadn't applied for a job was the AP. I didn't even know they had an art department. I had tried the United Features and King Features and all the others but got a polite turn-down from all of them.

EISNER: There you are in New York from Ohio...

CANIFF: So I'm sitting in New York and you were asking about whether I worked alone. During the day then, I worked at the AP in the bullpen on straightaway general assignments. The first job was crossword puzzles. The new guy always had to fill in the blanks of the crossword puzzles. [laughter] You make one mistake and you've got every crossword puzzle nut calling!

EISNER: Yeah, that's right!

CANIFF: And the editors hated to edit these and find those mistakes that the artists made. I didn't last too long at that, fortunately. Anyway, I learned lettering. The election was coming up and I'd done a lot of portrait stuff — you know, the pebbleboard portraits.

EISNER: Oh yes. The Coquille board they called it.

CANIFF: I did all the candidates of both parties. I did thirty-two portraits of these clowns. [laughter] And, fortunately, with the AP photo lab department I could get small heads blown up large enough to trace them on the Coquille board — pantograph them up, which is a big convenience of course.

EISNER: Mmmm Hmmm.

CANIFF: Surprisingly, the two final nominees were the hardest to draw. The two worst portraits I did out of the whole bunch were Hoover and Roosevelt, and, of course, they're the ones...

EISNER: [laughter] They're the ones you had to use all over the place! Yes...

CANIFF: Working on a daily newspaper you learn to get fast with this kind of stuff. I think I told you that the other

guys at the AP said, "Lay off— cool it, kid. We've got a good thing going here! Don't spoil it." [laughter] Most of them had come from individual newspapers too, so they knew exactly... You catch on very quickly. Now, about the studio: when I reached New York I called Bil Dwyer who had also worked on the *Columbus Dispatch*.

EISNER: Oh — he did *Dumb Dora*, that was it.

CANIFF: Well, it's pertinent here. I called him just socially and told him I was in town to say hello. I didn't know where he lived, on Christopher Street. I didn't even know where Christopher Street was. So he said, "My God, I'm glad you called! I've got a problem here. Come on down!" This was like the first night I was in town and he had been submitting things to King Features and selling gags, by the way, to the magazines, *Collier's* and the *New Yorker*. Anyway, he had submitted a gag-type strip to King Features and he got a call back saying that Paul Fung was being pulled off *Dumb Dora* and Dwyer had the assignment. Here he was suddenly with six strips and a Sunday page to do and he'd never done anything except single panels.

EISNER: Oh boy!

CANIFF: And he was in trouble. Frank Engli was helping him.

EISNER: Frank Engli... He was a sports cartoonist, right?

CANIFF: No, he did lettering. He later on did a strip called *Looking Back*, about stoneage characters.

EISNER: Oh, I see.

CANIFF: ...Very well done cartooning. But his lettering was especially good. So I went down to see them and they were laboring away at the first release. Bil was a good gag writer, but he'd never had this kind of assignment before. So he said to me, "Will you sit in on this thing and especially draw the girls?" So I laid out the first batch of stuff and, again, it was not hard for me to do because I had those eleven o'clock deadlines every morning. And so then I inked the girls and he inked the other characters; very simple drawing.



Caniff moonlighting on *Dumb Dora*. (1932)

EISNER: Who wrote the stuff?

CANIFF: Dwyer. He was a very good gag man. Chick Young had originated the character and then Paul finally took over from Chick when Chick started *Biondie*. Paul was drawing it before Dwyer. I never did find out, by the way, why he withdrew...

EISNER: *Dumb Dora* was a very successful strip in its day.

CANIFF: ...Maybe Fung had a fight with King Features. I don't know and I never did ask. ...So we made the deadline, which was the thing that was bothering Dwyer, but in the meantime I had to go to work the next morning at eight o'clock. So, for the first weeks of this thing, I was moonlighting at night for him and doing my regular job during the day. I had a hell of a time staying awake.

EISNER: Oh boy, that is a hell of a schedule...

CANIFF: But, again, when you're 25 years old you can stand that.

EISNER: Yeah, yeah...

CANIFF: And at that time my wife had not come out yet so I had nothing else to do at night. Bunny was still in Columbus closing up our things out there, trying to find a way to pay the rent we still owed [laughter] — so right off the bat I was into this moonlighting thing. It was necessary financially because I was only getting sixty dollars a week from the AP. And you couldn't make it even then on sixty dollars a week living in Tudor City. Well, about a year after this time Wilson Hicks had taken over at the AP as head of the feature service. He came around and said, "Do you know somebody who could do this general assignment illustration?" And I said, "I sure do!" There was [Noel] Sickles back there doing movie ads for RKO in Cincinnati and hating every minute of it. I didn't even have to send for his work. I already had it. They looked at it and, sure enough, they thought, "Sheesh, this'll cost us!" But he didn't know any more about New York than I did and they got him for peanuts too. He was glad to make it though.

EISNER: What year was this now?

CANIFF: This was in the spring of 1933.

EISNER: Well, this was at the tail end of the big Depression.

CANIFF: Oh, it wasn't over.

EISNER: It wasn't over yet, no. In fact, it really hit in '31, '32. I know.

CANIFF: Well, we caught it late in Columbus and the Midwest. We knew all about what had happened to friends of ours who had eastern interests and stocks and so forth. But at that age you don't move in those circles. My mother and dad lost everything they had in Dayton a year later.

EISNER: I know, because I was selling papers downtown in '31.

CANIFF: Exactly. My dad and I lost our jobs on the same day. I got fired at the *Dispatch* the same day he was fired. He

worked at that time for an automobile company, although he was a printer by trade.

EISNER: Oh yes. So you already had a little of that ink in your blood.

CANIFF: Oh, very definitely.

EISNER: What about Sickles now?

CANIFF: Well, Sickles was better in high school than any newspaper staff artist in Columbus or Cleveland or Cincinnati, which was our world at that time. He could do the sort of work we were doing in New York because he had practiced at home making "comps," layouts, retouching; he'd taken the Landon course. Landon used to touch on this sort of thing. He really trained you to be a newspaper artist.

EISNER: Landon? I don't remember that now.

CANIFF: C. N. Landon was his name... Charles.

EISNER: Yeah, yeah... That's right. Now I remember: "Draw me."

CANIFF: "Draw me" was Minneapolis. "Copy me" was Landon—in Cleveland. It was Uncle Sam. That's what I used when I applied for the course and, of course, was accepted immediately. [laughter] No one was ever turned down, unless you were under 15. That was one rule he had—you had to be 15. I think the reason for that was that below 15 you couldn't get financial responsibility. Usually it was your father or...

EISNER: Well, also it was signing an agreement. Minors can't...

CANIFF: Yes, that too. Under 15 a kid is not responsible, with rare exception. I took it when I was 16 or so. I never finished it—nobody ever did—because I got a job. Then, who needed the damn thing? [laughter] I got a job as an office boy in the Dayton, Ohio *Herald-Journal* art department. I got to know Landon later, because by the time I got to New York he had come to Manhattan as the art editor of *Cosmopolitan*. So I went around to see him with my hat in hand. I had never met him before, only corresponded. I showed him things I had been doing for the AP here and he said, "Well," and he took out his pencil and wrote corrections on my drawings!

EISNER: And started criticizing. [chuckle] And marking up your art... [groan]

CANIFF: ...And in red! But, he was always right. Oh, he was absolutely great at this stuff. He could teach you to draw for the worst reproduction in the world. If he were doing chalk plates they'd come out good.

EISNER: Oh, that's just marvelous.

CANIFF: He taught you not to put cross-hatch too tightly together and all that. It was very valuable. He used single lines with his crayon stuff on that Coquille board for his portraits and he said, "You should always remember that a single stroke of a crayon is better than mashing around with it, because it leaves some er-

Copy this Sketch

and let me see what you can do with it. Blosser, Parks, Pyles, C. Fox and many other successful newspaper artists earning from \$30.00 to \$200.00 or more per week learned to draw at home while school boys, through my course of personal individual lessons by mail. If you like to draw, prepare now for the future. Splendid opportunities are constantly opening up for Landon trained artists.



Landon Picture Charts

will show you step by step just how to draw original heads, hands, figures, animals, etc. Complete criticisms on all of your drawings correct your errors. Send your sketch of Uncle Sam with 6c in stamps for sample Picture Chart, examples of the work of many successful boy students and evidence of what you too can accomplish. Please state your age.

The Landon School

837 National Building.

Cleveland, Ohio

The Landon School ad as it appeared in the back pages of *The American Boy* magazine for November, 1921.

ror room in there for the reduction."

EISNER: Very good, yeah. Most of the younger artists I see from this generation are really very casual about reproduction. They don't worry about it. The technology is so sophisticated today.

CANIFF: An old engraver from the *Dayton Journal* said, "I'll teach you engraving and you'll make a better living than in that dumb art department." [chuckle] And I thought about it quite seriously because I could have done this at night and those guys were making a lot more money than we were. They were on union scale, even back then. This is back in '21, '22. I told him I was very grateful but I had to go to school and I just didn't have time to do both these things. But along the way he let me listen in and he would talk. He loved to talk, and he'd tell me, "This is something you shouldn't do here." He would give me an assignment to do down there on a piece of paper and he taught me to not do more things than how to. He taught me not to let my brush ink gray out and to always use strong black so the engraver can pick it up, and to not isolate something in the middle of white space. Don't just put a blob of something without connections so when we rout the thing out it would hold up. And he showed me the actual routing machine. It gave me something to hang on to.

EISNER: Isn't that valuable? Right after high school I spent some time in a print shop cleaning presses for three dollars a week and I consider that one of the most valuable experiences I had. I could sit there with a typesetter, a compositor, a big fat guy who would pick type out of the rack and set it in a stick—you know.

I learned about engraving and printing there. I know it's been as useful to me as it has been to you.

CANIFF: It has. My dad gave me some of the stuff, but at the time my dad was actively carrying a stick around in that little bag that they had...

EISNER: Yes.

CANIFF: ...And I still have all that, by the way.

EISNER: You still have all that: the old apron?

CANIFF: My dad's old apron and also his stick. But by the time I got old enough to really assimilate this stuff, my dad had become ill with lead poisoning, because of the miserable conditions they worked under.

EISNER: Oh sure. All that type was lead. It wasn't really zinc.

CANIFF: It was a very bad thing; leads to tuberculosis. He had to get a job outside, so he did, and that was the end of my contact with the print shop, per se. But my contact with the people still remains. I was named after the editor of my dad's paper.

EISNER: Is that right!

CANIFF: Milton Wedding was his name.

EISNER: What town in Ohio was that?

CANIFF: Hillsboro. It's between Cincinnati and Columbus.

EISNER: I see.

CANIFF: It was then a little weekly newspaper, now a daily. A little population that hasn't altered that much. The advertising has. They have supermarket advertising and that makes it possible.

EISNER: But let me get back on the Sickles thing because you've left me hanging. Now Sickles came along, and he came from Ohio too, didn't he?

CANIFF: Yes. Chillicothe. He was working in Cincinnati. He and I had tried to start up a studio. Both of us were fired. He from the *Ohio State Journal* and I was dropped by the *Columbus Dispatch*. So we set up a business in which I would go out and sell in the morning and he would stay inside and then when I would get back in the afternoon we would both work on what I had sold in the morning. And our big thing was to deliver you a finished rough the next morning. We were trying to beat the existing ad agencies. We had friends enough among the art directors from Frigidaire and General Motors and big companies like that. We had entre like that and right off the bat we had good assignments. But it nearly killed us trying to do what we set out to do: to turn in a finished rough the next morning. We'd put it on a bus to go to Cincinnati or Cleveland from Columbus and it would get there by noon. It was great except that we couldn't have kept it up. Well, anyway, we were doing very well. We made a good impression; a good initial impact. And then I got this wire from the Associated Press in New York and I had to decide whether to stay with the

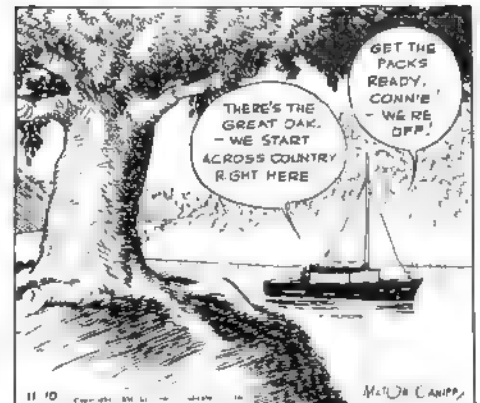


advertising or take the AP job. We talked it over, of course, and Sickles said the chance to go to New York was worth everything so he encouraged me to go ahead and not worry about our little thing back there. We had some free space in an advertising agency, so we didn't owe anybody. Our billings were still coming in so we had a little money, thank goodness, or we wouldn't have been able to do anything. Sickles then went freelance on his own. He stayed with the same agency. Again, he wasn't paying any rent and they weren't paying him, but it looked good when a client came in if they had an artist working. It was really an exchange of space for a body. He'd take jobs from them if they had jobs. The trouble was they didn't have that many jobs. [laughter] Anyway, we stayed warm friends until the man died - the owner of the agency. Meanwhile I was stockpiling Sickles' past and present work and he went on to RKO in Cincinnati to do their daily ads, which was a fulltime job. They had several theatres and he hated it. Sickles was a good lettering man among other things, and so these were beautiful ads, more than RKO deserved really. But nobody ever really pays you enough.

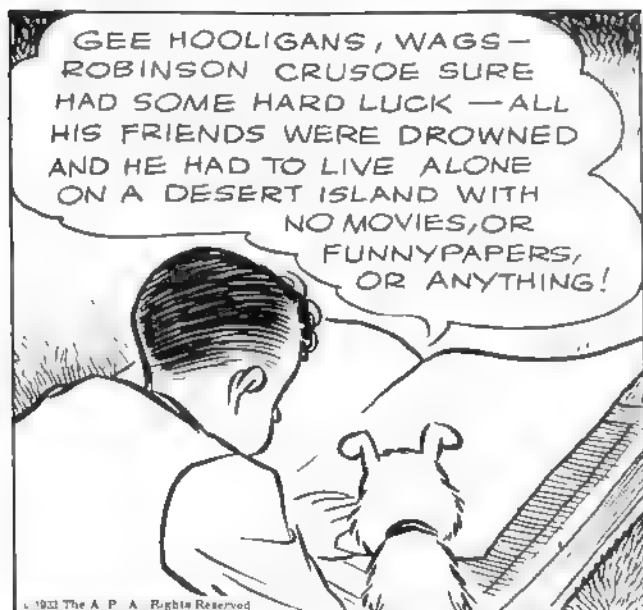
EISNER: That's so true!

CANIFF: Anyway, he was ready to come to New York, and he was single, so he didn't have to ask anybody anything. He just got on the train and came. I called him and told him that this was in the works and to be on the alert for it because he had to negotiate his own deal. I wasn't about to act as his agent. It was none of my business anyway; it was up to him. He didn't know how much I was getting and it was up to him to make his own mark. So I imagine he settled for about the same amount. I don't even remember now. He earned much more later, when he started doing features. He could live on \$60 a week in New York. I couldn't, so I had to moonlight. Anyway, he came out and the AP was so delighted to get him because he could do anything. He could take over making maps of the European War or whatever was going on at the time. He was also an expert lettering man. John Terry was doing a strip on [Charles] Lindbergh. It didn't look very much like Lindbergh because poor Terry couldn't draw, but the impact was there so it sold like crazy. But the AP's method of selling

LEFT column: the metamorphosis of Noel Sickles' style during his tenure on *Scorchy Smith*. In the top panel, January 14, 1935, Sickles imitates John Terry's stiff pen lines. By July 5 (second panel) his superior drawing abilities were obvious. May 1, 1936 (third panel) shows *Scorchy* resembling Pat Ryan as he's flanked by supporting characters Mickey LaFarge (a Burma-like blonde) and "Heinie" Himmelstoss. Sickles' impressionistic brushstroke is exhibited in the August 13, 1936 panel (bottom).



RIGHT column: Sickles' influence on Caniff. November 10, 1934 (top) is an early Terry panel done entirely in pen and ink cross-hatching style. In Terry's second adventure, Caniff began to develop the backgrounds with a brush like this May 8, 1935 panel (middle). By November 30, 1936 Caniff's brush dominates the drawing of the strip (bottom panel).



Caniff's *Dickie Dare* had an adventure in every book he read, this time with Robinson Crusoe on August 29, 1933.

was that they offered the whole service, not an individual strip. They handed the assignment to Sickles but said, "You have to draw it lousy, as John Terry does." [laughter] So, he drew it lousy. He could imitate anybody. So he got to take over...

EISNER: *Scorchy Smith*.

CANIFF: *Scorchy Smith*, then, at the AP. He just walked out of the building as far as working in the office was concerned. They didn't bother him with general assignments. Nominally, he was still in the bullpen, still a working stiff.

EISNER: Sickles then, is he still working?

CANIFF: Oh yes, he's doing western paintings out in Tucson.

EISNER: Oh, I see.

CANIFF: He was still on this assignment thing in the office but he was doing this full six strips a week in that miserable style. But he didn't want to hang around the office anymore, because every once in a while they'd say, "Hey Noel, there's a crisis in Bolivia,"—or something—"Draw a map!" And he said, "Oh to hell with that! You can't do both. If I'm going to do *Scorchy Smith*, I better do it at home." He had to do the research on the thing and he was writing it too. So they said, "All right, all right." They wanted him under their thumb but they didn't want to lose him. He was living and working in the Tudor Hotel.

EISNER: Oh yeah? Well, I had a studio in Tudor City in 1940.

CANIFF: He got tired of imitating this thing, but he agreed to do it and it wasn't fair to poor old John Terry not to continue drawing it the way he did. Then Terry died. Immediately Sickles said, "Now can I go, coach?" So they said, "All right, but gradually." So he gradually shifted to his own style and, of course, he drew like the blazes.

EISNER: Oh yes. His work was brilliant;

a brilliant draftsman. Well, he exercised an influence on your own style...

CANIFF: Oh, definitely. Now, right about this time I had started to do *Dickie Dare*. I was still doing *The Gay 30's*. I had been able to get away from the office just about the time Sickles came on there. I took a room at the YMCA on 47th Street so I could get away from the apartment and still have a place to work. He was living at the Tudor Hotel in Tudor City so we said, "Why the hell don't we join forces again and get a decent place in Woodstock Tower?" It was right next door to the hotel. So we rented an apartment there and it was much better all around. You had your own bathroom and everything else. Sickles continued to live in the Tudor Hotel and I lived in the Windsor Tower.

EISNER: I lived at No. 5.

CANIFF: Mmmm Hmmm. That's the one. And I lived there right up until 1937 when I moved out to the country. By that time the strip had begun to sell. By that time I had switched over to Terry and the Pirates of course. The whole business took place during that time from 1930...

EISNER: You went to Terry from *Dickie Dare*?

CANIFF: Yes, Joseph Patterson saw *Dickie* in *The Sun*, the old *New York Sun*, and then I got a call asking if I'd like to do a strip for them and we discussed that. He had *The Teenie Weenies* running as a daily and Sunday strip. I think they felt that they were not quite *New York News* level stuff. He wanted an adventure strip, real blood and thunder adventure. That's why I got the nod, because that's what I was doing in *Dickie Dare* in *The Sun*. This is what he wanted: a kid, an older guy with muscles, pretty girls.

EISNER: Well, it was in the tradition of *Tim Tyler's Luck*.

CANIFF: Yeah, exactly. *Tim Tyler*, I remember, was into the flying stuff right

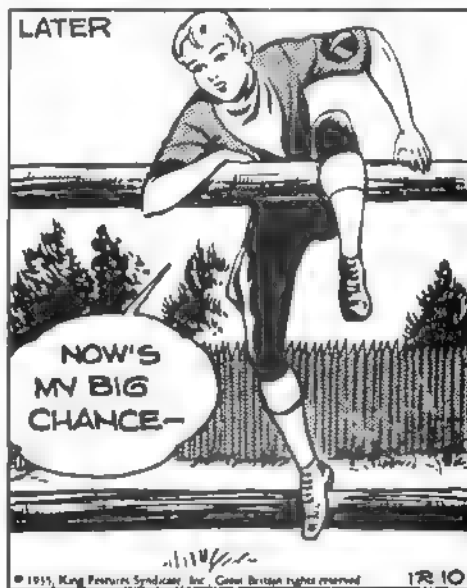
from the beginning, wasn't he?

EISNER: *Tim Tyler* was pretty much like *Tin Tin*, Herge's strip. *Tim Tyler* would go off on African adventures and so forth. He was a little like—do you remember the books?—I grew up on them; I'm sure you did too, the Boy Allies, the Tom Swifts...

CANIFF: Oh sure. Read 'em all twice.

EISNER: Of course. [chuckle] But those are the books that influenced the early adventure strips.

CANIFF: Well, that's when I began to pick Sickles' brain. It was important that he was doing *Scorchy Smith* "his" way and he could knock out those six strips in time to make the deadline, and that is what influenced my drawing style more than anything else, being able to do that on a Sunday page in *time*. Oh, they were a headache! At that time we were doing



© 1935, King Features Syndicate, Inc. All rights reserved.

128 10

Tim Tyler's Luck by Lyman Young. (1935)



all our own work —no lettering man. It was at that time also that we decided that between the two of us we'd hire a lettering man. We went back to Engli— with whom I had worked on *Dumb Dora* — and called him and asked. He was working for an animation studio in midtown New York, still living in the same apartment down on Christopher Street. All this had taken place in a fairly short period of time. I was no longer, of course, associated with Dwyer. He had fired me because I was making too much money [laughter] —\$20 a week, and he thought he could get it done cheaper elsewhere. Things began to break better for me around that time. I could make it without the \$20. These things all overlap, overmesh. I can't remember which came first. Oh, back to Engli again. Between Sickles and me we were able to afford to have him quit his job and come to work for us. He was glad to be able to leave the animation place. It was a backbreaker —hell on the eyes.

EISNER: So you took him on as a letterer and that made a studio. I'm interested in something you said a minute ago, that you were picking Sickles' brain. What exactly did you get from Sickles?

CANIFF: Well, first of all, the use of the blacks, the specific shadows and things. I first learned from him that I could do the heavy black shadows with a brush first and then come back with a pen and do the faces. This was something he was so skilled at.

EISNER: That takes a hell of a lot of confidence to do a thing like that.

CANIFF: He pencils tighter than I do, so his compositions and everything were all set. He didn't work on the faces as much as I did. I went more for character and he went more for general effect. He hated *Scorchy Smith* anyway. It didn't have a strong enough leading man. The Lindbergh association was fine, but he was not as assertive as he should have been.

So Sickles then was drawing him unassertively. The secondary character was better than his main character. He had a couple of bad guys who were marvelous. This so often happens, you know. He had an ex-World War I German fighter pilot who had come to this country. His name was Himmelstoss, as I recall. Right out of *All Quiet on the Western Front*. EISNER: Oh gees...

CANIFF: And by this time the German had a monocle and was paired off with Scorchy —flying stuff. With that and the

Lindbergh thing, Sickles had a ball. Whenever it came to that, he was happy. He used every technique imaginable: chemical Benday paper, crayon... He used everything in the book and it was all great. But as soon as he'd licked it, he lost interest. So he was so bored with the feature —and by that time they had suspected that might happen at the AP— so they had Bert Christman warming up in the bullpen. So he took over. Sickles started doing editorial cartoons for the AP. You could never say anything



THE CULPRIT RETURNS TO THE SCENE OF THE CRIME

about anybody.

EISNER: No, that's right, because they had so many newspapers and they didn't want to offend anybody.

CANIFF: You couldn't even say Hitler was a bad guy! [chuckle] You could show what Hitler was doing and let the reader make up his mind about it. But you could never say anything. Sickles had fun with this for a while, but after a time it was just this milquetoast business. So he quit.

EISNER: Yeah. Well, he was a courageous man. Getting back to the technology, what you picked up from Sickles was being able to lay the black on the figure and then outline.

CANIFF: And in time. That was always the biggest thing: time. He could do it fast and good. With me, it took me a while to get the hang of it, and when I finally did it was right in the nick of time because this is right when I was tapering off on *Dickie Dare* and starting *Terry*.

EISNER: I see. So you really needed this.

CANIFF: Starting *Terry* was more or less the old style because I was afraid to jump into the pool.

EISNER: You were using a pen then pretty much the way you are today.

CANIFF: And afterward, when I began to get more adept at the brush, I finally started. Fortunately, the background of things in China at that time—the war was imminent—allowed you to do a lot of military stuff, explosions and things being blown up in the water.

EISNER: Yeah, that kind of thing. You also had more space to work in.

CANIFF: Oh God, yes. I was working in tabloid size then; in the tabloid configuration. Now I work in the eight columns wide, 1/3 page deep configuration, simply because so do the greatest number of clients. Let the rescale come as it will.

EISNER: I want to talk a little bit about the business we're in. I really grew up in comic books. My newspaper experience was really as a comic book artist. As a matter of fact, you first met me during the National Cartoonist Society's first meeting, when it was being formed, and I was kind of the token comic book artist. [laughter] I think the Society felt they ought to have a comic book artist just for appearances. You were the hierarchy. [laughter] Yes, you were the aristocracy and we were the... [laughter] I felt somehow I was different than you fellows. I remember standing around as an awed youth listening to you pros—you guys seemed old to me then—talking about circulation. You had a relationship with circulation far greater than we did in comic books. We never really knew how many copies actually sold because our salary and our fees were not predicated on how well it sold, but simply on how much the publisher liked us or how well he thought we did.

CANIFF: And he wouldn't tell you anyway.

EISNER: No, of course not.

CANIFF: He didn't want you to ask for a raise.

EISNER: What I'm getting at, Milt, with this long opening, is to point out that I have always regarded comic books as having a position of their own in popular literature. Did you and your contemporaries see yourselves as working in a valid art form, or just as comical artists doing an extension of features in a newspaper?

CANIFF: Well, the art form, yes, but not in so many words. I think, first of all, we were a circulation device. I had an editor once who said, "Remember always that the old man pays for the paper. So draw for the person who pays for it." This was in the 20's. Because if the old man doesn't bring the paper home it won't be read in the house. At the same time you have to remember that sometimes there's home delivery circulation and the lady of the house will decide which newspaper—and in those days there was a choice, very often a multiple choice, of which paper to subscribe to or to have delivered to your house. Very often the old man would read the paper on the way to the office if he went on the bus or subway—depending on the transportation, if it was a big city where there was time to read—and the wife of the house would be having her second cup of coffee or be in the bathroom or wherever there was a moment in which you had your little tete-a-tete. Now that hardly exists even today. Home delivery still exists, but reading it on the bus is almost gone because most men drive to work anyway, no matter where they go, or they go to car pools in the big industrial cities. So, generally speaking, it's read at home now. Now the same editor said, "You've got to remember you're not selling today's newspaper. They already have today's newspaper. You're selling tomorrow's paper." He was talking generally about anything in the newspaper, but he said, "You cliffhanger boys"—already my bent was toward that sort of thing—"have a better chance to do this than gag-a-day people." If somebody likes to read *Blondie*, they'll just read it tomorrow because they want to see if the postman gets knocked down again by Dagwood. But with the cliffhangers, you're selling tomorrow's paper. That is why at that time we were on the ascendancy—the *Dick Tracys* and the *Little Orphan Annies*.

EISNER: Well, did you regard yourselves as newsboys, that is, newspaper salesmen, or did you regard yourselves as people involved in some kind of art form or entertainers? Did you think of yourself as an entertainer?

CANIFF: Entertainer, first of all.

EISNER: Rube Goldberg used to refer to himself, whenever I heard him chat in private conversations, as an entertainer.

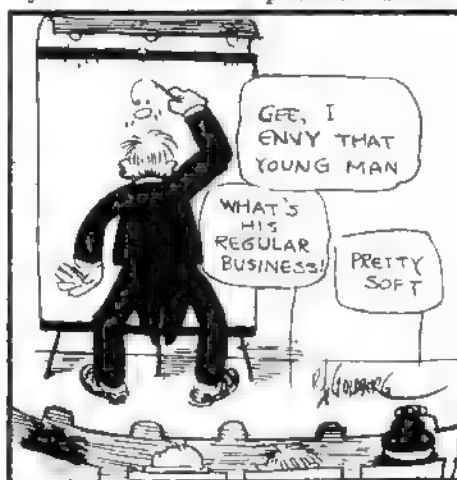
CANIFF: Well, this editor's contention—and I think I learned more from him than from any other single editor—his point was that with entertaining you must be entertaining no matter what you do or say—whether you have a message or whether you're just showing off your skill. If you are not entertaining and the pleasure dies in your reader, then you're failing in your mission. The newspaper itself is an entertainment medium. You read the news headlines, but almost from there on, you're reading for entertainment. Maybe sports scores, but from there on you read the sports for entertainment. You're enjoying reading about Babe Ruth scoring another home run or whatever. "You should always remember, no matter who reads the paper it's primarily the man who pays for the paper,"—back to the editor—"So always show a little skin above the stockings as a bonus." [laughter] And he was right. Of course you had to be judicious as well as to how you showed that skin above the stockings. I found, just as movies have been finding, that it's much more provocative to allude to the promise rather than the realization.

EISNER: Exactly! At any rate, what I'm probing is how you people saw yourselves, because across the street or down in the valley where us comic book artists were working, most of them saw themselves really as drones, drudges working in a galley with everybody pulling oars. [laugh]

CANIFF: Right. Sometimes it's like that too.

EISNER: Occasionally some cocky guy like me would come along and think, rather presumptuously, that he is in some kind of an art form and what he's doing is literature. But when I got to talking to the strip artists on the newspaper side of this business, the newspaper artists, writers like yourself, thought of themselves as entertainers and in show business, if you will. Didn't Rube Goldberg do a lot of vaudeville acts for a time?

CANIFF: Oh he had one. I forget what you call it but he drew pictures and talk-



The artist as entertainer: Rube Goldberg in vaudeville. (1911)

ed... a chalk talk.

EISNER: Yes, chalk talk.

CANIFF: Just a spotlight and a drawing board. And he did it big time.

EISNER: Yeah, and very funny too. I remember seeing him in the RKO Palace.

CANIFF: Successful. He probably would have traveled more except that he still had to grind out a strip. Yes, he used to be very good. One of the incentive things in the strip field is that you're being paid on a percentage basis, based on circulation. You had this big chance to make as much money as you could make on the same simple syndication level. So that always, like a performer in the movies, the one more successful would make more money than the other one. Very seldom did anyone ever better their percentage base, but some people did. You'd go from 50-50 to 70-30 or 60-40 or whatever.

EISNER: Do you know, Milt, any of your contemporaries who would admit that what they were doing was art?

CANIFF: I don't think it was ever quite put on that basis, but it was certainly put on the basis that it was a "form." It was a communication form rather than an art form. I don't think I ever heard anybody ever use the phrase "art form" as such. It started out being a job which could be improved—a rent payer to begin with, and then as it improved it became a better and better rent payer, but still you were married to the simple business of making a living.

EISNER: You didn't think of yourselves as being on the same level as, say, a novelist, a fiction writer, let's say?

CANIFF: Yes, I think so, without ever having expressed it so.

EISNER: Did you all think that way?

CANIFF: We were shooting in a sense for the mass audience, a provable mass audience. One break that the syndicate people always got was the syndication list. When it was up that always meant more readership as well as more income, so you began to feel more important because of this, and with good reason, because you could *prove* it. When a syndicate hires a guy on an employment contract, it's quite different than when an artist signs or renews a contract because he has built up 600 newspapers. He doesn't have to argue the point! There it is. It's there because he did it. Of course, it works the other way too. This is the greatest break we ever had. The president of General Motors can't prove anything if many cars are sold! Neither is it entirely his fault if GM has a bad year.

EISNER: That's right.

CANIFF: So he's on a contract. If the guy in the interior of General Motors works out a new gear, it belongs to GM.

EISNER: So, in the main, your satisfaction or self-measurement came from the amount of papers you sold or the build-up in circulation. I was really trying to get at

how we see ourselves, because things have changed. Candidly, I have been devoting myself to the theory that what we have here is a medium which is capable of far more than what has been done so far.

CANIFF: I agree with that. I think it hasn't even been plumbed. We've been doing the best we can, but timorously. Once in a while I will do something I was told not to do and bend the rules. I'll give you a for-instance: When I went to the *News* to do *Terry and the Pirates*, I had not been doing a Sunday page, so they had no track record of me doing anything in color. Joe Patterson himself said, "This is a mass printing of course, so you have to keep it simple." He said, "Jiggs always wears a red vest. So-and-so always wears a plain flat blue, and you've only got three colors to work with." He prided himself on his real knowledge of the mechanics of the business, as well as the less easily identified skills. And he said, "Keep the colors simple." And I said to myself, "I'm not going to do this. They've got the best newspaper engravers on this paper and the *Chicago Tribune*." They always made two sets of plates on *Terry* and all the others. The one-half page size standard was made in Chicago while the tabloid was being made in New York. That was all they offered at the beginning. An editor couldn't buy 3/4 pages or other odd sizes. They were very arbitrary about it. If the papers out on the circuit didn't like it, they'd tell 'em to lump it. Patterson didn't give a damn about anything except the *New York News* and *Chicago Tribune*. And they had all those great old German engravers! I thought, "God, I never had a chance like this in my life to do real newspaper color; to really paint a picture with a color scheme indicator or color chart or whatever they called it. I'm just going to do it!" So, right from the start, I started using the most elaborate color schemes I could get. And these engravers were challenged for the first times for some of them in a long time, and they really came through. Gradually, Patterson himself began to like this. He didn't say he did, but he did. I heard it through the grapevine. Finally, they took one of those veteran engravers at the *News* and put him on *Terry*, on that tabloid page. All week he did nothing else but that. I learned all this through whispers. Patterson ordered this himself. All the backgrounds. Boy, you could do a sunrise and they'd make it glow!

EISNER: Oh, that had dot etching in those days, you know! Let's get back to the question of the art form and where comics are going, because I think this is really the most important thing. What we're living through now is what Dickens referred to as "the best of times and the worst of times." The syndicate business seems to be drying up under the face of most of us who are in the adventure continuity. How do you see it?

CANIFF: The adventure story as such

and whatever form it takes before it gets to production as films or newspaper, hard paper or soft paper, or any other thing, is going to remain. Everyone is going to want to know what's going to happen next, tomorrow, or the next page or whatever, and I've always gone on that pretext. Well, it's not a pretext at all, but a simple thesis that anything can make the reader, viewer, whatever want to turn the page or see tomorrow or next week's episode of M-A-S-H or whatever. These guys are all doing the same, making the same propositions for the same reasons, to hold you one way or another. The gag men have a harder time. But that's not the point now. As to where it's going, it's a matter of how it's going to be produced. The cable television, for example, is going to change the whole aspect of syndicates, syndicate contracts, everything else, because of its ability to be put in your house or before your eyes or ears or whatever, in another form than the way we've been doing it. Getting down now to the point where the postage stamp size of a comic strip is too much for the older reader. Older readers can't even read the damn thing. Well, it's going to topple, but it will topple into another form. It will take a form where it will communicate itself to the listener, viewer, consumer. Unfortunately, not one of us knows what that form will be. Along the way it has not lost its steam. For instance, there are more clients now for *Prince Valiant* than ever before...

EISNER: Is that a fact? I'm surprised.

CANIFF: ...Because it isn't in New York, it isn't in Chicago, but the other papers around the country and overseas as well have raised that list to higher than when Hal Foster was doing it.

EISNER: Now, that's a Sunday paper only. That's only a Sunday feature...

CANIFF: Yes, but the point is that this is with all the Sunday papers folding and the cries of horror that you hear.

EISNER: Yes, that's astonishing.

CANIFF: I heard this from Ben at King Features. That's right from the horse's mouth.

EISNER: Incredible!

CANIFF: That's at the same time they're crying havoc about every other feature. Charlie Schulz is making more money than anybody has ever made. He's the highest paid person in the United States.

EISNER: Incredible!

CANIFF: And Mort Walker has three strips and is going to start another one. You don't do this in a dying entertainment form. This is no Titanic we are working with.

EISNER: But the daily humor strips, they're not the...

CANIFF: Well, in these instances, yes, but it still is "What happens to *Beetle Bailey* tomorrow?" This is what causes you to continue. You laughed today but still...

EISNER: You want to see what he's going to do tomorrow.

CANIFF: You want to see more of him.

EISNER: Is it that the other newspapers are proliferating or...

CANIFF: No, they're shrinking.

EISNER: Shrinking. So how is it possible that these strips are...

CANIFF: Well, here's how it is going, and this is the simplest kind of economics: The *Chicago Tribune* used to "protect" the territory, as they said, around Chicago. You couldn't buy *Terry and the Pirates* in Illinois, Indiana, Iowa or Wisconsin. When I started *Steve Canyon*, every paper in the daily size cities all around there—a very tight little skein around Chicago—were available as customers and suddenly, *boom!* Oh, I had papers in Indianapolis, and Iowa City and Milwaukee which I didn't have before with *Terry*. So, that kind of thing has happened. Now the neighborhood papers are the ones who have done it. I was living in Rockland County, New York and the *Nyack, New York Journal News* was a good little country paper; a daily, but still a country paper. Now it's a big metropolitan-size thing, and that's where the business is. Across the river in Westchester there are metropolitan-size newspapers in every city. You open those up and here's *Hagar the Horrible* in all these papers that are now up to 2,000. I think *Hagar* is now into 1,900 papers.

EISNER: Nineteen hundred papers. That's incredible.

CANIFF: ...Which is really saturation. You can't get any tighter than that. *Peanuts* might be in a few more than that because he's been around longer and has more foreign papers.

EISNER: *Blondie* is supposed to have had the largest circulation.

CANIFF: *Blondie* still has the largest circulation because it's widely read and has been for a long time, for all the wrong reasons. That is, in South America they think it's funny. They think it's ridiculous, ludicrous that a woman can dominate her husband like that. And that's why they read it in the Latin countries. *Hagar* is funny because *Hagar* is funny. Schulz is so universal that translating it is easy; little kids are little kids in every country. There's a third one... *Hagar, Peanuts*...

EISNER: Oh, *Beetle Bailey*?

CANIFF: *Beetle Bailey* is the third. There are four. King Features have three and United Press has one.

EISNER: Incredible!

CANIFF: And they're the saturation. They can't go anywhere. They can't sell anybody because there isn't anybody left to sell.

EISNER: Incredible. [chuckle] Isn't that wonderful!

CANIFF: This is not a falling-down-depression. This is very big stuff and Mort's coming up with another new strip.

40 EISNER: Yeah, well he's an industry. I

think he's a one-man conglomerate.

CANIFF: He calls his studio "King Features East" out there in Connecticut.

EISNER: He's got four strips and all of them are successful.

CANIFF: Oh, some of the things he does are more appealing. *Hi and Lois* is appealing for the obvious reasons: the suburban life, which does well. He's a hell of a gag man. He's also a very disciplined person and he doesn't even appear to sweat. And here he is coming out with a new one. He does one called *Boner's Ark* which we don't see around here, and one called *Sam and Silo*, which is a...

EISNER: Yeah, I've seen that...

CANIFF: ...Comedy thing. All of them are gag. Don't know what the new one is. EISNER: Well, talking about the future, where is all this going? You think the newspaper business is going to be around for some time and daily strips are going to be around for some time in whatever form they take. Is that what you're saying?

CANIFF: Well, let me play back something and you'll see what I mean about the changing device of the medium, or the idiom, not the medium. Back before the war, I think it was NBC that was playing around with a device like a ticker tape from which you could get your whole newspaper in the morning, but it came on the floor like loops from a ticker tape. So they used the *Columbus Dispatch* as a testing ground for this, and they reduced the whole thing down so that when you received it on your machine it was like coming out of a typewriter or a copying machine about that wide, legal size. It was the whole page, a completely legible thing on a facsimile basis. And the comic strips were right there, reduced slightly. As of that day in 1939 we were being reproduced at least five or six columns. That's when all this happened. The reason I got it was that a friend of mine was on the *Dispatch* and sent it to me. They did this experimenting out in Ohio. Then the war came and they had to stop. Now we'll probably be going back to something like that. This was 40 years ago; something similar to having a newspaper in your house and perfectly legible, and you tore off... [chuckle] if Mama wanted a food section, she'd just...

EISNER: Tear it off...

CANIFF: Tear it off the machine, except that the paper would be there on the floor like a...

EISNER: A UP ticker...

CANIFF: Except that it was silent and it would come in during the night, or some form of it would. As of 1939, reproduction was good, but not the quality you'd have today.

EISNER: When I was running the Bell-McClure North American Newspaper Alliance you remember we syndicated all those old-timey features. Well, we were approached at the time on the possibi-

ty of a facsimile thing which would go out as a total service with art and so forth. Since I was cartoon-art oriented I was trying to make it carry strips, but there were a lot of impracticalities.

CANIFF: Oh, sure.

EISNER: That was in the early 60's.

CANIFF: The most legible thing about this 1939 effort was that it was small enough that the type was pretty tight and the reproduction wasn't that good, but the strips were perfect. *Moon Mullins* or *Winnie Winkle* or whatever...

EISNER: So, in other words, you see the strip potential as being still very much there.

CANIFF: Very much there, and, if anything, more explosive than before because people find their niche. In other words, television took the immediate audience away because they could do in a half hour what I took ten weeks to do. So there was no comparison. I had editors saying, "Why don't you speed up your continuity and just make it eight weeks instead of ten?" [laughter] But that just wouldn't make any difference, you know. Jesus, that this guy could be editing a metropolitan newspaper and his reasoning could be so short-sighted as that! He knows I can't do it. If I'm going to try to compete with television, I'm not going to make it because you can't. You've got to find a whole other audience.

EISNER: Exactly!

CANIFF: For one thing, it's a person-to-person medium. Television is usually a shared thing. You're almost never by yourself; you're almost always watching with someone either in your home or at the club or bar or wherever you are. If you're reading the newspaper, you're alone. In fact, you *want* to be alone when you read it. You don't want somebody yakking in your ear. In time this personalization will be the one salvation of our kind of viewed image. It'll be simply a continuation of it, a new format of the old thesis. Again, selling tomorrow's ticker tape or whatever the device is, which will again change by the next year. Just as it has changed since last year.

EISNER: Well, tell me, as an adventure cartoonist, which is after all the category you are in, do you find in the feedback from the syndicate that there is any feeling about where adventure strips are going? What have you heard?

CANIFF: Of course, nobody has an absolutely locked-in view. They're all living day-to-day, like an alcoholic. They don't do anything to live tomorrow. At the same time, they're prospering. This is the thing that King Features pointed out at the Comics Council the other day. The advertising has fallen off on the newspaper comic sections, which is a secret rejoicing among the cartoonists, because that's what stole all the space away. Paterson rationed advertising as one page either in a fill page or half-page form, and





An unpublished collaboration produced by Milton Caniff and Noel Sickles under the pen name "Paul Arthur" in the 1970's.

gradually he had to increase that to a page and a half, due to the pressure that was on advertisers, especially during war-time. They were desperate to advertise. Comics sections had an audience and the people had money, but they couldn't get their ads in the news sections of the paper because the newsprint was so short. So they turned to the comics sections and that's how *Metro* and *Puck* were born. Here we are with these people crying havoc because their ads are going to television. But the comics, going back to *Prince Valiant* again, are on the rise. King Features has never done better in terms of their income. They've raised their rates, of course, but the strips that are doing well are doing better than last year at this time. And these suburban papers are the reason for that. They have more clients because they don't have the restrictions now. There's no place in the country now where a paper is holding a territory as the *Chicago Tribune* once did. Even around Los Angeles, for instance, it used to be fifty miles to the next nearest paper. It has shrunk gradually now so that, just last year, Palm Springs was able to print my strip because it was no longer in no-no territory.

EISNER: Oh, I see; it was their given territory. Back then, our salesmen used to come back off the road and complain about the fact that they had a lot of peripheral papers they couldn't sell to. We even tried organizing a regional alliance around Cleveland—the whole ring of papers around Cleveland—trying to pull them out from the big *Plain Dealer* who had a lock on the whole area. But we couldn't because they also bought our blanket service which contained news features.

CANIFF: Still does, to the extent that it 42 is the paper of record—where you adver-

tise that you are leaving your wife's bed and board.

EISNER: That's the place to do it. They have the sheriff's notices. [laughter]

CANIFF: All the legal notices.

EISNER: That's an interesting point, because to the beginning cartoonists, the syndicate business seems a bastion into which they cannot get. What's more, as the comic pages get smaller and smaller, opportunities diminish. It seems advertising gets to take up more and more of the paper. Most of the kids see only big city papers. They're not impressed by being in the Rockland County or the *Woodstock Dispatch* or whatever.

CANIFF: Any continuity strip is in hot water now because when it does get printed they reproduce it so small that the older readers can't read it and the younger readers will slough it off. But now I'm beginning to get letters from kids again. For a long time the older readers—who are still my readers—were still there. The young kids that I lost for a whole generation or so are the middle group, the young marrieds or now marrieds; but now I get mail from young kids saying they'd like to be cartoonists.

EISNER: You're getting more mail now. That's interesting.

CANIFF: Just in the last three or four years it has begun to expand in volume and intensity. There's hope in that they realize that new strips come along, such as *Hagar*. *Hagar* is a good example. Of course Dik Browne is an old pro. He was not a kid who had to break in. But still, *Hagar* was never there before. There's no red-hot success except *Doonesbury*, which is in a whole class by itself.

EISNER: That's a political, an editorial strip, unique in that he is commenting on

the contemporary political scene.

CANIFF: But it's also entertainment. This is what editors have to decide, whether while [Garry] Trudeau was winning the Pulitzer prize—which he did for the political aspects of it—it was still a comic strip. Just because it was not done in a single panel, it was political but at the same time it was entertaining; a damn sight more entertaining than many of the strips on the comics page. I think editors who pulled it out of the comics page and put it by itself on the editorial page were just ducking the issue. Their decision was a hedge rather than a decision. The *Los Angeles Times*, for instance, which, of course, is a bullwark newspaper and can do what it pleases, didn't budge. They let it stay right where it was.

EISNER: On the comics page?

CANIFF: Yes. Other editors felt that Garry was being too specific by having an unmarried man and woman living together, and in another place he...

EISNER: Editors really didn't feel it belonged on the comics page because that was a family page?

CANIFF: Mmmm Hmmm. Exactly! And they felt it should go with the political stuff. The *L.A. Times* didn't do any of this. In one strip a girl was being courted by a man who said, "I'm gay," and she said, "Well, I'm good-natured too." [laughter] Other papers threw that out. Where I lived the *Riverside* paper immediately threw that out, but I read it that same day in the *L.A. Times*.

EISNER: Well, there is still that mystique that the comics page is the "family" page or is regarded that way by editors and...

CANIFF: Many editors hate the comics.

EISNER: Yes! I noticed that even from the days I used to go out with the syndi-

cate salesmen. The editor would hold up the comic page gingerly and say, "Well, we have to have these!"

CANIFF: Yes, that's the attitude they took, and very often their method of choosing strips would be the gent's room poll, asking the guy in the next urinal, "Did you read this?" Or they would pass proofs around the city room. This, of course, is no place to take a poll of anything, because the guy has to go for what he thinks the boss wants him to go for.

EISNER: Of course. As a matter of fact, I always felt that syndicate cartoonists suffered from the kind of "surveys" they take. They'd say, "Well, we made a survey!" Actually, they'd run a small box in the newspaper and ask, "Which comic do you like the most?" Those people who wrote in at all usually put in *Little Orphan Annie*, in the days when nobody read *Orphan Annie* except little old ladies. Norman Isaacs once told me—that was years ago—that he was trying to drop *Little Orphan Annie* and he said he couldn't because the bulk of his subscription circulation were nice little old ladies in the suburbs who had nothing else to do but write long nostalgic letters about Annie and threaten to cancel if he dropped it. He said he couldn't drop the damn feature.

CANIFF: Norman was a very conscientious editor. He had his own favorites but he acted as an editor should act. He'd raise hell with you over a single word.

EISNER: Yeah, yeah. You could hear from him. Well, that was a welcome thing, really. Better than sullen silence and then—bang!—a cancellation.

CANIFF: For me too. I loved it.

EISNER: Because we always seem to be working in a vacuum.

CANIFF: I'd rather have the guy mad at me than ignore me.

EISNER: That's right. I always thought, yeah, say something do you like it or don't you? In the world of comic books the reaction is much more immediate. A newspaper never really knows how popular a given strip is.

CANIFF: No, they don't.

EISNER: I never really heard of a proper scientific way of testing.

CANIFF: No... no newspaper really has. The closest thing I've really ever seen to a decent survey, at least a fair survey, was taken by the *Philadelphia Inquirer*. On the ballot they broke up the comics page. It was one of those which asks which strip you want to keep in the paper, and if features are to be dropped, which ones would you prefer. Then the next thing the *Inquirer* did, which was a big break for us, they put the adventure cartoons in one category so you'd be voting only for those...

EISNER: Ah, yes.

CANIFF: More noise or more attention does not necessarily mean more readership of a feature. I'm sure you found

this to be true. Charlie Schulz said that there are a lot of people who don't even know that he does a comic strip. All they know is the animated television specials and greeting cards; Snoopy and stuff. He said he gets letters from people saying that they just found out he draws a strip in the newspaper [laughter] and it makes him mad. Then he looks at the paycheck and...

EISNER: ...And he feels a lot better! [chuckle]

CANIFF: This is so often true, that people learn about a thing from the noise it makes elsewhere. An actor, for instance, whom you have never seen on stage or in a movie, you suddenly know all about from the fact that he just divorced his wife.

EISNER: Well, our media is so parochial.

CANIFF: Jack Benny used to talk about that; that it makes you mad but you can't show it when somebody comes up to you and says, "Oh, I enjoy your work. You do great imitations," and you know he's talking about Red Skelton. [laughter] Actually, not so many were familiar with his work, but they heard about Jack Benny; he's a famous guy... We get that too. Of course, as it's happened with you, we're obscure in personal terms. I'd get called Al Capp; I was even introduced once as Al Capp! Al and I did not look anything alike, yet in the mind of the person I was he.

EISNER: I've been introduced as the artist who creates "The Saint." What do you say?

CANIFF: Yes, you don't say anything; you just say, "Thank you."

EISNER: Well, it's getting on in time. One of the disappointments of this interview is that we haven't really had an argument. I've been throwing out things hoping you would say, "I disagree with you. You're all wet." But you haven't. [laughter] And I thank you for it. [laughter]

CANIFF: One thing about this business—and I'm sure you've found it true—and I quote John Wayne on this: "M'am, we've got enough trouble in this business without fighting each other." Yup! [laughter] So you won't find me talking about...

EISNER: No, there aren't too many people in this business that I'm mad at. Maybe there's something wrong with me, but ... [laughter]

CANIFF: Well, there's something Burgess Meredith said. Burgess used to drink too much and I'd have to take him home sometimes, that kind of thing. This is when we used to live in the east all year 'round, but we still see Burgess here and there... Anyway, he said, "Milt, we get along fine." And then there was a pause and he said, "We don't see each other very often, do we?" [laughter]

Next "Shop Talk" — Joe Simon

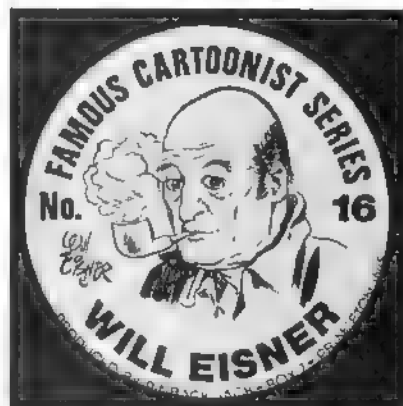
SUBSCRIBE

TO



AND RECEIVE THIS EISNER
FULL-COLOR BUTTON

FREE!



OR... TAKE A COPY OF YESTER-
YEAR MAGAZINE WITH AN
ARTICLE ON "THE SPIRIT"
BY CAT YRONWODE... ALSO

FREE!

OR: order either the new *Spirit Color Album* or *Will Eisner Color Treasury* full-color hardcovers with your sub and

TAKE \$2 OFF!

(...or order both new books with your new sub or renewal and take a big \$5 off!!)

to: SPIRIT MAGAZINE, Subscription Dept.
No.2 Swamp Road, Princeton WI 54968

ENCLOSED IS \$_____ for the following

- ☐ Spirit subscription. \$18 for 1 yr (6 issues)
(foreign subs are \$21 seamail or \$28 air)
- ☐ circle one: Free Button Free Yesteryear
- ☐ circle one: New Subscription Renewal
- ☐ Send The Spirit Color Album, regularly \$11.95 + 80c postage, for just 9.95 + 80c.
- ☐ Send The Will Eisner Color Treasury, reg. \$13.95 + 80c post. for just 11.95 + 80c.
- ☐ Send both books for just 20.90 postpaid!

Name _____

Address _____

City _____ State _____ Zip _____

NEW PORTFOLIO RELEASES



Midnight Gods—John Pound. A truly deluxe oversize portfolio. Inspired fantasy paintings rendered in the painstaking Pound manner Collector's item. Six large plates folder, signed, numbered, limited to 1200 copies. August/September. \$35.00



Stormbringer (The World of Elric)—Frank Brunner. These full-color paintings are the high-water mark of a distinguished fantasy art career. Six plates and a full-color folder, 9½" x 12½". Signed, numbered edition of 2000. Mylar snug \$20.00



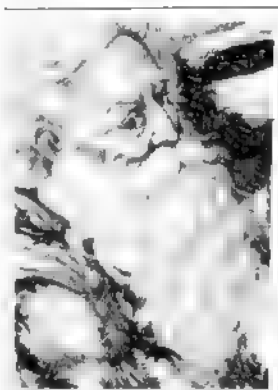
Gods & Goddesses—Greg Hildebrandt. A superb, lush, full-color portfolio. Six paintings depict the power and striking beauty of the deities of myth. Signed, numbered edition of 2000. Full-color folder, 9½" x 12½", mylar snug \$20.00



Adventures of Cholly and Flytrap—Arthur Suydam. A striking portfolio featuring Suydam's strange warriors from *Epic* magazine. Six large black-and-white plates, specially illustrated folder. Signed, numbered edition of 2000 copies, available July. \$17.50



Unicorns II—Lela Dowling. A top SF/fantasy illustrator on a delightful tour-de-force. Six elaborate, subtly watercolored plates in an illustrated folder. Signed, numbered edition of 2000. Short supply. June. \$20.00



Fantasy Serenade—Chris Miller. New discovery! Beautiful, detailed pencil drawings open a world in which music is magic and wizards call the tune. Six black-and-white plates plus folder. Limited to only 750 copies, very short supply, delightful and a prime investment. \$12.00



The Art of Rowena Morrill. Rowena is the #1 paperback cover artist for SF/fantasy books. Here are six of her best, featuring sensuous women. New full color cover painting on folder. 9½" x 12½", signed, numbered edition of 2000, in mylar snug. July \$20.00



Merlin—Steve Swenson. The hourglass has been turned back to an enchanted past, where Merlin rules. Six black and white plates, signed and numbered edition of only 750. Short supply. July. \$12.00



The Drawings of Jeff Jones. Lavish, boxed portfolio of pencil drawings. Oversize plates on expensive stock in deluxe package. Ten exquisite plates, signed and numbered edition of only 750 copies. Now available. \$50.00

PLEASE SEND ME:

- | | |
|--|--|
| <input type="checkbox"/> Elfquest III (deluxe) —\$25.00 | <input type="checkbox"/> Elfquest III (unsigned) —\$12.00 |
| <input type="checkbox"/> Stormbringer —\$20.00 | <input type="checkbox"/> Fantasy Serenade —\$12.00 |
| <input type="checkbox"/> Cholly & Flytrap —\$17.50 | <input type="checkbox"/> Unicorns II —\$20.00 |
| <input type="checkbox"/> Rowena Morrill —\$20.00 | <input type="checkbox"/> Merlin —\$12.00 |
| <input type="checkbox"/> Gods & Goddesses —\$20.00 | <input type="checkbox"/> Midnight Gods —\$35.00 |
| <input type="checkbox"/> Jeff Jones —\$50.00 | |



Order total: \$ _____

California residents
add 6% sales tax. \$ _____

Postage \$1.75 U.S.
\$2.00 Canada, \$3.00 other. \$ _____

Total \$ _____

Name _____

Address _____

City / State / Zip _____

PACIFIC COMICS DISTRIBUTORS
4687 Ronson Court, Suite E, San Diego CA 92111



Elfquest III—Wendy Pini. Deluxe edition features 14 color portraits of Elfquest characters as on the back covers of the comics. Embossed full-color cover features new art. Signed, numbered edition of 3000, 9½" x 12½". \$25.00

Regular edition features 12 color portraits in color folder. Unsigned, 9½" x 12½", packaged in a mylar snug. \$12.00

Hildie

ORIGINALLY PUBLISHED JANUARY 6, 1946



One night not so long ago...in the rubble of Cologne, three little figures darting through the ruins managed to reach the warehouse of.....

HSSST, HILDIE! IST DOT YOU?

JA, SIGGIE!

UND ME, AUCH!

GOOD LISTEN, I AM TIRED OF LIFFINK LIKE MICE IN VOT IS LEFT OF COLOGNE! ALL OUR PARENTS ARE DEAD ... VE HAFF NOTHING TO KEEP US HERE ... VE ARE GOING TO AMERICA... TONIGHT VE HIDE IN BOXES OF TOMMY GUNS! I HAVE BROUGHT FOOD FOR TEN DAYS... ARE YOU MIT ME?

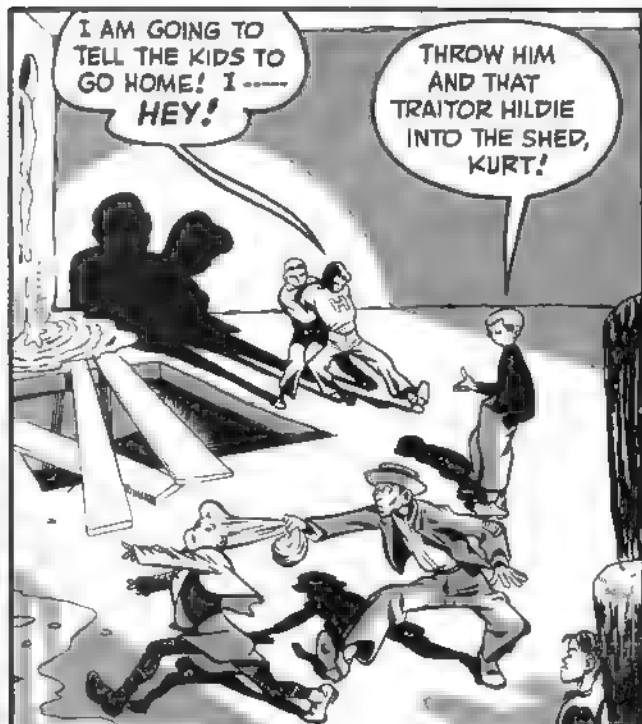
KURT ... HILDIE ...

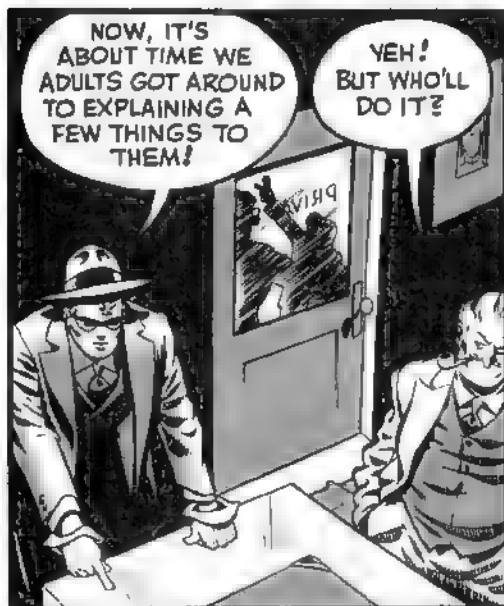
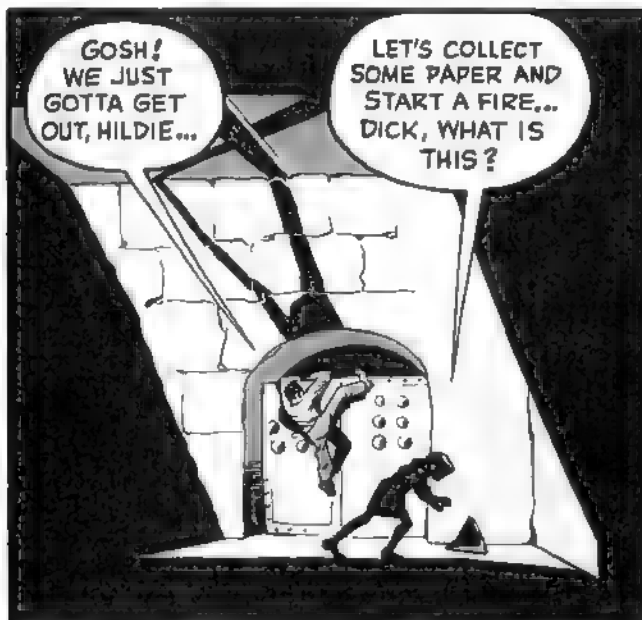
YAH!

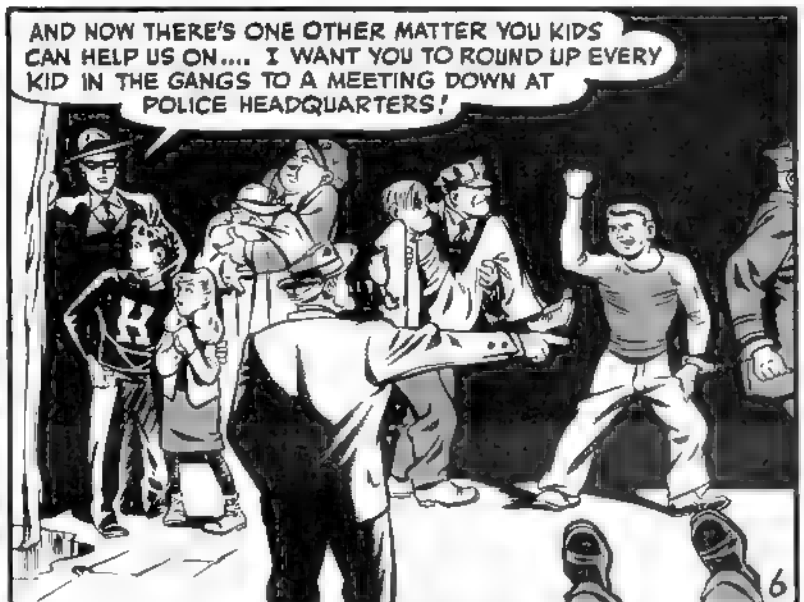
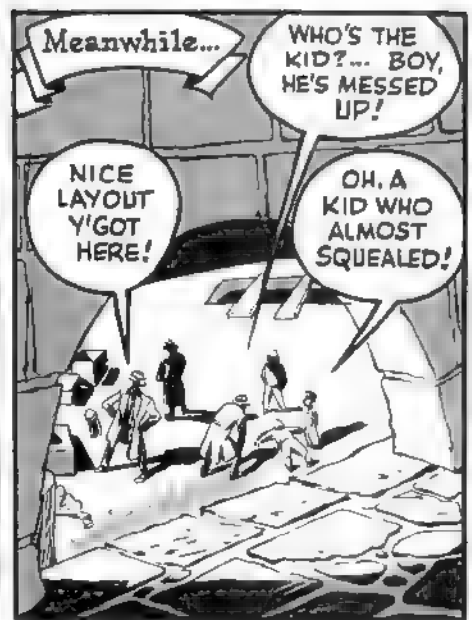
JA, SIGGIE, JA!













Several days later...

...CHEE!
GUESS I
NEVER LOOKED
AT IT THAT WAY
BEFORE!

BUT I
STILL DON'T
SEE WHERE
KIDS FIT
IN!

BOY,
Y'R DUMB,
FREDDIE!

IT'S SIMPLE! OLDER FOLKS WENT TO
WAR AND MADE IT SAFE FOR YOU TO LIVE
IN PEACE! ...NOW, IF YOU GO OUT AND WASTE
ALL THE EDUCATION AND STUFF THAT WE SET UP
FOR YA ... WELL, A LOTTA SOLDIERS ARE
GONNA GET SORE AT YA! YOU GO
BACK AND GET AN EDUCATION...
LEARN ABOUT THE MISTAKES OLDER
FOLKS MADE AND IMPROVE SO THAT
SOMEDAY YOUR KIDS'LL HAVE
A NICE WORLD TO
LIVE IN!.. SEE?

HSST! IT'S
WORKING
SPLENDIDLY,
DOLAN! THEY'RE
RETURNING IN
DROVES!

GREAT IDEA,
COMMISSIONER!

TUT, TUT,
PROFESSOR!
I GET
MILLIONS
OF 'EM ALL
THE TIME!



And one night at
the Dolan home...

HOW'S
OUR LITTLE
PLAN FOR
HILDIE COMING
ALONG, ELLEN?

WELL, SHE
HAS A LOT OF
STUDYING TO DO
IF SHE WANTS TO
PASS THE ENTRANCE
EXAMS TO MRS. YARDLY'S
SCHOOL!



GEE, THAT
MEANS SHE WON'T
BE ABLE TO SEE A
MOVIE WITH ME
TONIGHT!

NO! FURTHER-
MORE, RICHARD,
HILDIE WILL HAVE
NO MORE TIME
FOR BOYS UNTIL
SPRING!



AS MAN TO MAN,
MISTER SPIRIT... WHAT
DO YOU THINK OF
WOMEN?

OH,
BROTHER!
WHAT A
QUESTION!



WALLY WOOD
WILL EISNER
.....
THE OUTER
SPACE SPIRIT

THE COMPLETE COLLECTION • TEXT BY
WILL EISNER • PETE HAMILL • CAT YRON-
WODE • DELUXE PAPERBACK EDITION •

KITCHEN SINK PRESS
NO.2 SWAMP RD • PRINCETON, WIS. 54968

Please send me _____ copy(s) of The Outer Space Spirit collec-
tion by Wally Wood and Will Eisner. I have enclosed \$8.95
p.us \$1.25 postage & handling for each book ordered. Please
mail my book in a padded envelope protected by cardboard.
(Wisconsin residents add 4% state sales tax).

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

COMIC
BOOK
SECTION

Hildie & Satin

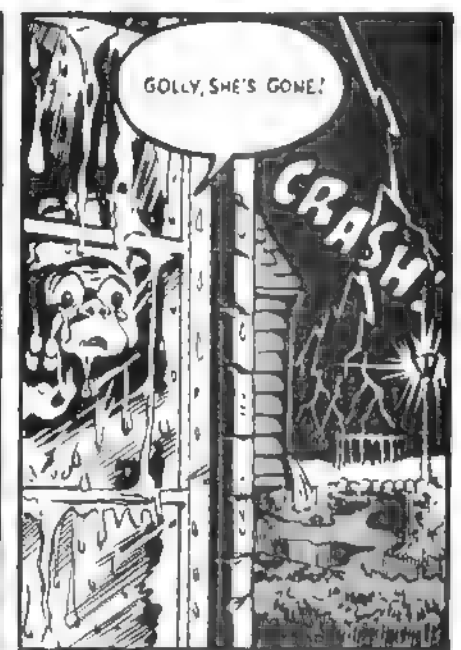
Sunday, January 20, 1946

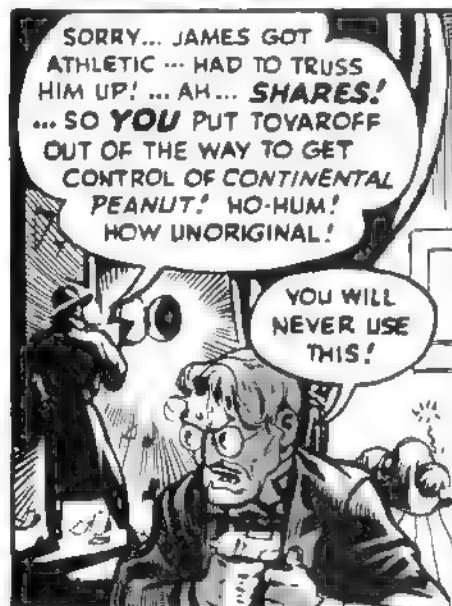
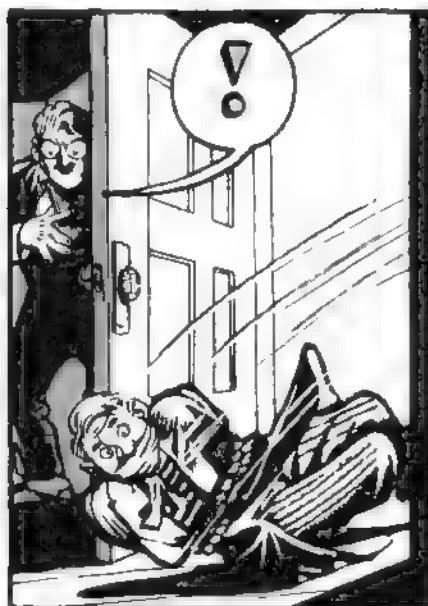
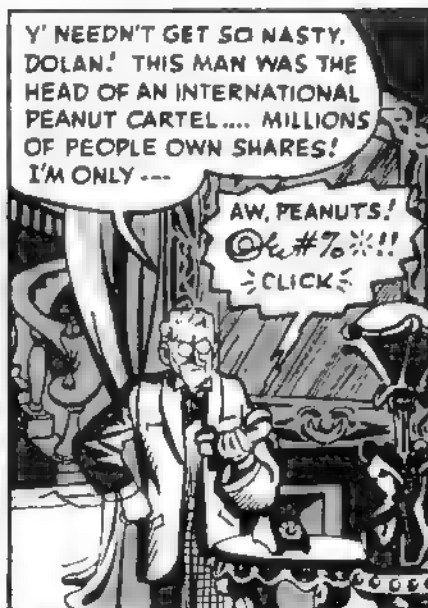
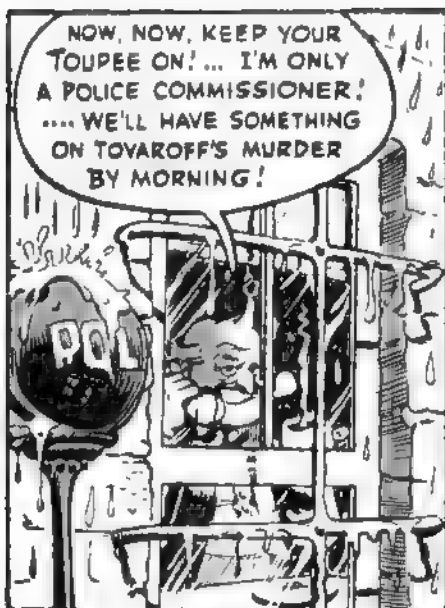
ACTION
Mystery
ADVENTURE

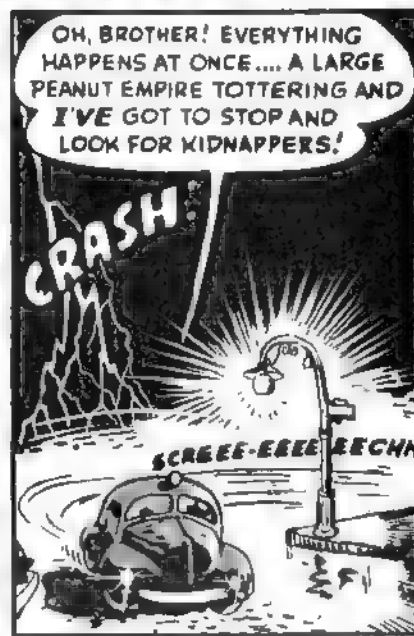
S the SPIRIT

by Will Eisner















ECLIPSE

the future of comics...
NOW every month!

Scorpio Rose™

by Steve Englehart
& Marshall Rogers

Scorpio Rose © 1979 by Steve Englehart & Marshall Rogers



From the team who brought you
the "definitive" Batman
comes a brand new heroine...

SCORPIO ROSE

She's a psychic
She's a mystic
and she's ready
for the forces of evil!

3 issues • Bi-monthly
32 pages • No ads

Also

Dr. ORIENT

by Frank & Steve
LAURIA & LEIALOHA

The most explosive hero in comics!

Sabre™

by Don McGregor
& Paul Gulacy

- Full color
- Bi-monthly
- 32 pages
- Direct sales only
- Dynamite action



Sabre © 1979 by Don McGregor & Paul Gulacy

The year is 2020.

The government wants him captured.
The President wants him dead.

In his path are Blackstar Blood, Dearie
Decadence, the Lounge Lizard and a
horde of mercenaries!

And he tries to rescue the beautiful
Melissa Siren.

He's SABRE. Back and badder than ever!

Also

MORRIGAN TALES

Elaine LEE & Charles VESS



#6 On Sale
Now!

Ms. Tree finds
her husband's
murderer!

stories by
Steve Englehart
Marshall Rogers
Don McGregor
Trina Robbins
and more!



ECLIPSE™

MAGAZINE



Thrilling DETECTIVE ADVENTURES™

Don't miss our newest comic, coming your way
this summer, 32 pages of adventure!

starring

TREE

by Collins
and Bentley

PLUS A second exciting detective series!

PRIVATE EYE ACTION EVERY 2 MONTHS

ECLIPSE ENTERPRISES

81 Delaware Street Staten Island - New York 10314



Please send me the following comics

a one-year (6 \$1.00 issues) sub to SABRE for only \$5.50.

all three \$1.00 issues of SCORPIO ROSE for only \$2.75

— a full year (6 \$2.95 issues) sub to ECLIPSE for only \$14.75
(in Canada add \$1.00)

Yes! I'm a collector. Send me — additional copies of SABRE 1
and additional copies of SCORPIO ROSE for \$1.00 each.

NAME _____ TOTAL _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Cover art © 1979 by E. C. G. Studios

LETTERS

LIKES COMMENTARY & NEW COLOR

The quality of *The Spirit* has risen considerably from Kitchen Sink's early efforts. In particular, the coloring of the covers has shown marked improvement. The colors on No.32 and No.34 were very nice, but I thought No.33 was a bit weak. Somebody (Poplaski?) in your shop has a fine eye.

Thanks for the Eisner commentary and interviews. I'm sure some readers resent such use of valuable space, but these observations and tips are invaluable to students of graphic storytelling. I am a poor hand at art myself, but Eisner's commentary has heightened my enjoyment of comics in general and Eisner's work especially. I am pleased to note that he practices what he preaches.

Now cat yronwode is one strange, well, cat. Although her voice has tended to get a bit shrill in her *Buyers Guide* column, she has contributed a great deal to *Spirit Magazine*. "The Eisner Checklist" is nice to have and her inside knowledge of the stories behind the stories adds a nice flavor to the publication. In general, Denis, thanks for caring enough to do it up right. It's appreciated.

Mike White
2902 S. Joplin Ave., Joplin, Missouri 64801

CANIFF FAN LOVES INTERVIEW

Congratulations on an exceptionally fine issue, No.34. First I enjoyed seeing the cover art handled in line with good contrast rather than the faint-colored watercolor renderings which usually appear.

But mostly I enjoyed the Will Eisner/Milton Caniff interview. Excellent job with the tie-in illustrations! I've been a dyed-in-the-wool Caniff fan all my life and recently had the great honor of being used as a character (Ludwig Von Digbin in a "Steve is Dreaming" story). I also attended Milt's 75th birthday celebration in Columbus, Ohio. Still, with all this contact with "the great one" there was much to be learned in this interview. I'm looking forward to part II with bated breath.

Bob Bandig
6166 Powers Road, Orchard Park, NY 14127

MORE CUDOS FOR CANIFF TALK

Spirit No.34 features some of the finest new Eisner material yet. The cover was delightful! The "Garbage" collection is also a treat; nobody but Eisner could make trash so interesting.

But the most surprising feature was the Caniff interview. Eisner's previous interviews were, quite frankly, rather boring. They were technical—more so than I hoped. But the Caniff interview deals with the more down-to-earth subject of putting a

daily strip together. In my humble opinion, the reason for this interview's success is that Eisner was speaking to Caniff as a student to a teacher—or, in other words, he was at the same level as the reader. I'm really looking forward to No.35.

Matt Denn
611 Grizzly Peak Blvd., Berkeley CA 94708

COLOR ALBUMS APPRECIATED

Allow me to add my praise to that of the many readers in the latest *Spirit* concerning your recent *Spirit/Eisner* color albums. I thoroughly enjoyed the first two collections and am eagerly awaiting the third. Considering the quality of the bindings and the reproductions, the price was a bargain. If that quality is maintained, you have a patron for life.

John Libertine, Jr.
232 Washington Street, Hanover, MA 02339

John: The *Spirit* Color Album, Vol. II is planned for release in late 1982. —Ed

ANYONE FOR 3rd GRADE DOODLES?

Although done years ago, *The Spirit* is still heads above 99% of any comic art done before or since. It's the sort of art that a 33 year old comics fan like myself can hold his head up about.

However, I have to express my chagrin over "Eisner's P+S Years" [*Spirit* No.33]. This represents the defecation of Eisner at its worst. Sure, he's an innovator and a giant, but this ain't worth 13 pages. Next it'll be "Eisner's Third Grade Doodles," or maybe "Eisner's Shopping Lists—The Early Years." You're going to run out of material eventually. Please do it gracefully.

John Hayman
259-A Chestnut Hill Rd., Montague, MA 01351

RUN EARLIEST SPIRITS IN ORDER?

Continue reprinting the early *Spirits*! The ideal would be to run the *Spirit* in chronological order beginning with Eisner's very first section. I realize this is impossible since you don't have originals.

I have found Warren's *Spirit* to be better than Kitchen's *Spirit* in only two respects: Warren's contained more *Spirit* stories per issue, and the Warren covers were superior to the watercolors used on most Kitchen issues. Overall, I think you have done an excellent service giving us on a regular basis perhaps the best continuing strip in the history of comics.

By the way, I really enjoyed *The Spirit Color Album*. *The Spirit* in black and white is tremendous, but in color is even better! Please continue to publish more.

Ken Leeper
Rt.4 Box 342, Lewistown, PA 17044

Ken: NOT so impossible after all! See the important announcement on page 1! —Ed

FREE SPIRIT CLASSIFIEDS

CLASSIFIED AD POLICY: We will run your ad absolutely FREE, but please try to keep your ad under 25 words. We reserve the right to edit ads to fit. Ads will NOT be repeated automatically. Resubmit for each issue if you want your ad or portions of it rerun. Ads must be related to *The Spirit*. Send ads to: Spirit Classifieds, Box 7-S, Princeton, Ws. 54968.

SPIRIT ITEMS WANTED

EARLIEST ORIGINAL SPIRIT Sections. We are looking for very nice, well-registered early sections to reproduce in our new color magazine (see page 1 announcement). We would like to borrow, rent or trade for any you have and will consider a variety of arrangements. Contact me if you have such examples. Published credit will be given also. Denis Kitchen, c/o Spirit Magazine, No.2 Swamp Road, Princeton WI 54968

KITCHEN "Underground" Spirit No.2 and all of the Spirit Bags wanted. Contact me regarding price and condition. Mike White, 2902 S. Joplin Ave., Joplin, MO 64801

ORIGINAL SPIRIT ART wanted. Please send descriptions and prices to Mark Borallo, Romsdalsgade 10-1, 2300 Copenhagen, Denmark

KITCHEN Sink Spirit No.18 and complete Spirit Bags No.1 and 3 in good shape. Send price/description to David Wolf, 244 Waverly Place, New York, NY 10014

WARREN'S Crime Convention, P'Gell and Spirit Special issues. Also Spirit Bags No. 1 thru 4. P. Krukons, 185 Silver Street, Boston, MA 02127

SPIRIT ITEMS FOR SALE

ORIGINAL Spirit Sections: Tabloids 6/29/47, 11/9/47, both very good, \$15 each. Many more on hand. Send S.A.S.E. to: Xanadu Comics & Collectibles, Inc., 2 West 5th Street, Wilmington, Delaware 19801

COMPLETE Spirit Magazine run (No.1 thru current) plus plenty other stuff. For details write Joe Streich, Box 1057, FDR Station, New York, NY 10022

SPIRIT BAGS No.1 thru 4. \$20 each or the full set for \$70. Extra bag of No.4; will trade for "bootleg" bag. Call (914) 666-2854 on Friday thru Sunday evenings or write Richard Read, 123 Smith Ave., Mt. Kisco, NY 10549

P+S MAGAZINES, all very good: No. 187-91, \$8.50 each; 224, 226-29, \$7.50 each, 230-36, \$7 each. Harvey Sobel, 440 E. 23rd Street, Apt. 6A, New York, NY 10010

KITCHEN "Underground" Spirits No.1 2 near mint condition. \$10 each. Shalom Fisch, 300 Morrison, Teaneck, NJ 07666

SPIRIT BAGS No.1-2, excellent condition. \$12 each postpaid. Spirit Bags No.3-4, mint condition (never opened!) \$14 each postpaid. Kitchen Sink (underground) 1-2, very good condition, \$10 each postpaid. Robert L. Gaarder, Jr., 902 S. Garner Street, State College, PA 16801

EISNER'S CITY PORTFOLIO. Only 75 are left, mostly the "ochre" colored, higher number editions that are superior to the "deep red" that made up the main portion of the 1500 edition. Still only \$17.50 postpaid from Kitchen Sink Press, No.2 Swamp Road, Princeton, WI 54968. You can phone in your orders for any Kitchen Sink merchandise to (414) 295-6922. We now accept Mastercard or Visa in payment by phone or by mail.

CHICAGO COMICON

GUEST OF HONOR:
Will EISNER

JULY 16-18, 1982

GUESTS:

Brent ANDERSON
Terry BEATTY
John BYRNE
Howard CHAYKIN
Max COLLINS
Jan DUURSEMA
Jim ENGEL
Chuck FIALA
Keith GIFFEN
Dick GIORDANO
Mike GRELL
Denis KITCHEN
Paul KUPPERBERG
Paul LEVITZ
Al MILGROM
Steve MITCHELL
Dean MULLANEY
Jerry ORDWAY
Marshall ROGERS
Jim SHOOTER
Bill SIENKIEWICZ
Dave SIM
Bob SMITH
Joe STATON
Roger STERN
Mark SILVESTRI
Cat YRONWODE
...and more!

Americana-Congress Hotel
520 S. Michigan Avenue, Chicago
DAILY ADMISSION—\$5.00
DEALER TABLES—\$125.00 each

Doors Open 10 AM Each Day!

Special Events:

Spider-Man's 20th Anniversary!
The Greatest Original Art Exhibits Ever!
A Tribute to World War II Cartoons!
The Legion of Super-Heroes Rediscovered!
How To Break Into Comics!
The Mighty Marvel Trivia Contest!
The Comicon Original Art Auction!

--and--

THE PANOPTICON WEST 1982
DOCTOR WHO FESTIVAL!

--featuring--

The Authorized U.S. Premiere of
the VERY FIRST PETER DAVISON
DOCTOR WHO SERIAL!
Dr. Who producer John Nathan-Turner!
Actresses Sarah (Nyssa) Sutton
and Elisabeth (Sarah Jane) Sladen!
Dalek creator Terry Nation!
TEN SERIALS: Pertwee, Baker, Davison!
The Doctor Who Masquerade!

CHICAGO COMICON 1219 W. Devon Avenue Chicago, IL 60660

CALL THE CHICAGO COMICON HOTLINE
(312) 743-4493!

"ASK WILL EISNER"

COLORING COVER NO. 33

Q ON the cover of *The Spirit* No. 33, the coloring of P'Gell's skin is especially roseate. If I may ask, what colors did you use to achieve this effect? For that matter, what medium was it done in? It looks like liquid watercolors to me. If so, what brand and values?

Also, if you're open to a bit of constructive advice about this cover, it is my feeling that the brilliant greens of the cushions and bright pinks of P'Gell's dress through the painting "off balance." A muted violet for the cushions and perhaps a more subdued red for the dress would have given a more "harmonious" look without altering the focus of the painting in the least.

John Wilcox, 40 Hales Court, Westport, CT 06880

I used ordinary palette watercolors on the faces and Dr. Martin's dyes on the large areas. I appreciate your constructive comments. Keep in mind that I am always experimenting, so observations like yours are always welcome. —W.E.

WHY NO NEW SPIRIT STORIES?

Q THE ubiquitous question: Why are you disinclined to devise new *Spirit* sequences on a regular basis? Does this come from a creative proclivity to explore new and different directions, or a hesitancy to tamper with a classic, critically-acclaimed body of work?

Kevin C. McConnell, 617 Juno Lane, Denton, TX 76201

...Yes!! —W.E.

EVALUATING YOUNG ARTISTS

Q IN today's high-priced economy, a 16 year old comic collector like myself can't figure on getting too much high-quality art for a relatively low price. But thank goodness for *The Spirit* and the great price of 3½ cents a page!

My question: When evaluating a young artist's work, what are some of the things you look for? Also, what is the most common error made by young artists today?

Chris Doellner, 524 Meade, Danville, Illinois 61832

1. I look for what the artist tries to do or say and I look for attention to basic skills and craft. 2. The biggest mistake young artists make is a preoccupation with style and fads. W.E.

TALENT AND THE EARLY COMIC SHOPS

Q I have been a fan-collector of your work since World War II, when I was just a little tyke. All during these past 35+ years I have also been collecting the work of Bob Powell. As with your own work, I think it is obvious that Powell was much concerned with turning out quality art. In my experience those who produce quality work are those who want to —and "wanting to" is an attitude, a personal desire to excel, to constantly improve style or technique. Given that most other variables are about equal, such as training and mechanical skills, the question is: Where does an artisan get this attitude, this desire, this personal goad, to produce top-notch art?

Your shop(s) were in on the beginning of the Golden Age of comic books and, indeed, supplied art for several lines and titles. The names of most of the artists who worked for you constitute a who's-who of comic book art from about 1939 to present: Powell, Tuska, Fine, Crandall, Kubert, Cuidera, Guardineer, Kirby, and so on. Is it reasonable to think that many of these artists acquired and sharpened their skills in your shop?

continued on page 64...

THE EIGHTH ANNUAL ATLANTA FANTASY FAIR



AUGUST
13-15
1982

WORLD
CONGRESS
CENTER &
OMNI HOTEL

GUESTS:

**WILL EISNER
FORREST ACKERMAN
RAY HARRYHAUSEN
FRANK MILLER**

50 hours of fantastic films, including a Ray Harryhausen retrospective! Other events include an Amateur Film Festival, Art Show, Costume Competition, Panels, Seminars, Fantasy Games Tournament, and a huge Trading Area!

Elegant hotel facilities, with special rates for members!

Membership is \$14 before July 15, \$16 at the door. Order now or send for a free Progress Report to 335 Terrydale Drive, Marietta, Ga. 30067 or call (404) 429-2648.

Presented by A.C.F.F. Ltd., a Non-profit Organization.

CHICAGO CON July 16-18?

BE SURE TO VISIT OUR TABLES!

KITCHEN SINK PRESS

WILL HAVE A FULL LINE OF WILL EISNER'S SPIRIT MAGAZINE, A CONTRACT WITH GOD, THE CITY PORTFOLIO, COLOR TREASURY AND SPIRIT COLOR ALBUM ON SALE .. AND

GUEST OF HONOR

Will Eisner

WILL BE AT OUR TABLES TO PERSONALIZE AND

AUTOGRAPH ITEMS!

CHECK OUR TABLES FOR POSTED TIMES.

ALSO BE SURE TO CHECK OUT OUR NEWEST PUBLICATION.

FANDOM CONFIDENTIAL

STARRING CHICAGO'S OWN JIM ENGEL & CHUCK FIALA, AND

BOP

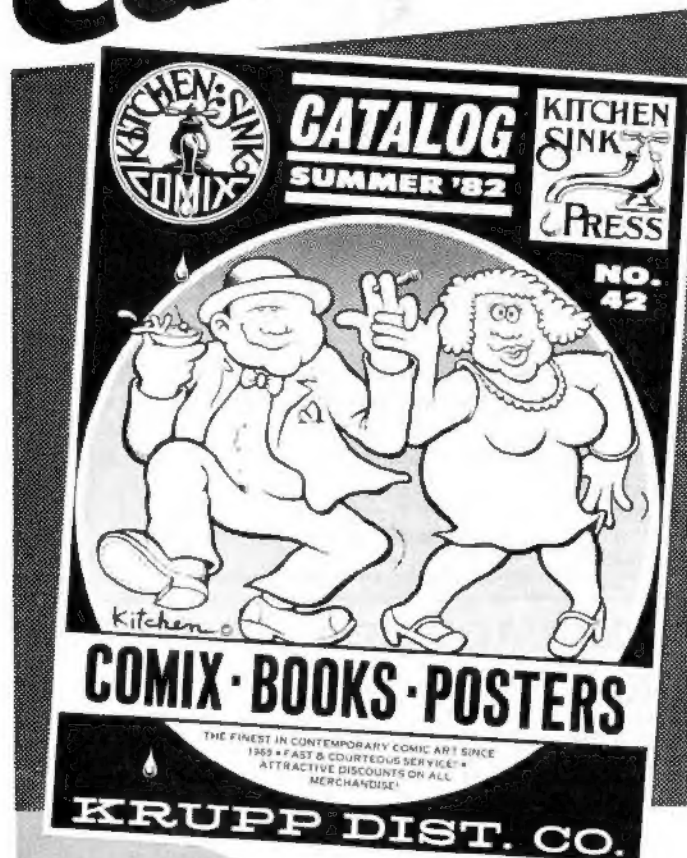
THE NEW MUSICAL COMIC EDITED BY GUEST CAT YRONWODE

WE ALSO INVITE YOU TO VIEW THE CONVENTION'S

ORIGINAL ART EXHIBIT

WHICH FEATURES HIGHLIGHTS OF 12 YEARS OF COMIC ART PUBLISHED BY KITCHEN SINK PRESS • MANY TOP ARTISTS ARE REPRESENTED • MOST PIECES ON EXHIBIT FOR FIRST TIME!

NEW! KITCHEN SINK Catalog



Since 1969 Kitchen Sink Press has published the finest in comic books (more than 100 titles by top contemporary cartoonists), magazines (such as *The Spirit* and *Bop*) and books (hardcover classics by Eisner, Kurtzman, Wood and others).

In addition to our own titles, our sister company—Krupp Distribution—distributes comic by publishers like Rip Off Press (*Freak Brothers*), Last Gasp (*Zippy the Pinhead*), Edu-Comics (*Gen of Hiroshima*), British imports, posters, cards & other items related to the general field of "underground" comic. We do not distribute mainstream comics. But you can't find a better source for alternative titles. Whether you are a comic dealer, a distributor, or an individual collector, try us!

KITCHEN SINK PRESS

No. 2 Swamp Road • Princeton, Wisconsin 54968

Please *rush* me your new 16-page 2-color Catalog! I have enclosed 50 cents to help offset first class postage.

☐ I'm a dealer, interested in wholesale discounts.

☐ I'm an individual collector. Send retail catalog & info.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

"ASK WILL EISNER" —continued from page 63

I think so! I find it hard to believe that a diverse crew of individuals could turn out the amount of good work your shop did without some master demanding excellence. What are your recollections on this? What were the standards of art? Of quality? Of discipline? Was there free exchange of knowledge? Was everyone required to come to the shop to work? Did they "let off steam?" Was the work assembly line or team projects?

Ed Lane, 1916 Hideaway Court, Tallahassee, FL 32303

Any shop (or studio) built around the vision or direction of one person will inescapably reflect his standards. But in all fairness, keep in mind that the talented people you refer to were talented to begin with and were willing to learn from each other as well as share their know-how.

My shop had the advantage of being there at a time when there was receptivity for innovative product. The members were young, open to criticism, unafraid of competition and in a work environment that respected them. I said *respect*, not *patronage*. Deadlines were demanding. It was a working studio environment with little in the way of "goofiness" or "pranksterism." There was a common agreement that deadlines were inflexible and had to be met no matter what. A good shop manager knows how much can be done in how-much-time.

In the early Eisner & Iger shop, I would sit at the head of a long assembly line, roughing out ideas, splash pages, or whole stories. These were passed around for pencilling, inking and background and lettering. Later, people like Bob Powell (who took on *Sheena* after Mort Meskin left) wrote his own stories. Toni Blum was an in-house writer and wrote for George Tuska, Jack Kirby and Lou Fine. There were only two rooms and little in the way of secrecy. People in the studio could hear what was going on in the front office if they cared to listen.

Later, in the Tudor City Studio (actually a two-room apartment) Lou Fine, Chuck Cuidera, Bob Powell, Chuck Mazoujian, who came with me when I sold my half of Eisner & Iger, worked in a more comfortable atmosphere. That is to say, they could more freely talk politics, sports or whatever because it was a smaller shop (5 people vs. 15) and there was no difference in status. There was a remarkable and quiet kind of camaraderie—lunching together, some socializing. There was a great protectiveness for "little" Joe Kubert (14 years old) who was the shop "gopher," etc. There was a lot of exchanging of skill-information. Kubert was always asking questions which were patiently answered.

Sometimes we would watch Lou Fine ink a piece of art. I would—like a coach?—be constantly providing "over the shoulder" comments. Since the comments were not personal, no one registered annoyance over a suggested change. Ideas were exchanged freely. But above all, we five had to get out a 16-page supplement completely by ourselves every week and two 64-page comic books every two months and there was no room for slippage. We never once missed a deadline.

Before I could say "Denny Colt" the war enveloped us and we went our separate ways. —W.E.

SEND YOUR QUESTIONS TO:

"Ask Will Eisner," 2 Swamp Rd., Princeton WI 54968

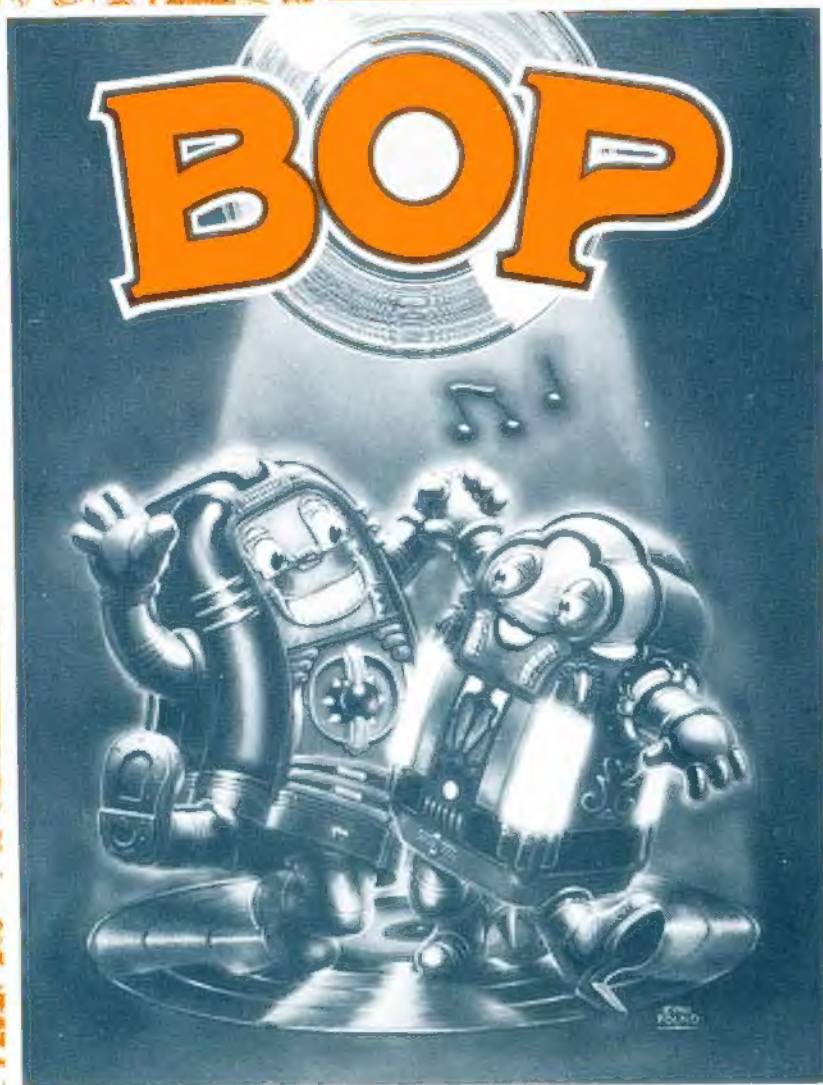
SUMMER CONVENTION SCHEDULE

JULY 8-11, SAN DIEGO Comic Con: Will Eisner, Cat Yronwode and Denis Kitchen will all be in attendance.

JULY 16-18, CHICAGO Comicon: Virtually the entire *Spirit Magazine* staff will be in the windy city for this event. Will Eisner is the Guest of Honor. Also present will be Denis Kitchen, Cat Yronwode, Peter Poplaski and Holly Brooks. (See pages 62 and 63 for details).

AUGUST 13-15, ATLANTA Fantasy Fair. Will Eisner is one of the main guests at this major southern convention. (For details see page 63).

AT LAST! MUSIC AND COMICS



This all-new quarterly comics magazine is devoted to all kinds of music by all kinds of contributors. Editor **Cat Yronwode** has assembled a first issue consisting of **Alex Toth** (a tribute to **Wally Wood** and **Russ Manning**)... "East Virginia Blues" by **Trina Robbins**... "Surf City" by **Rick Geary**... "Teen Beat '63" by **Marc Hempel**... "Baby Blues" by **Joe Schwind**... "Kitz 'n Katz" by **Bob Laughlin**... "Cowboy Song" by **Harvey** (American Splendor) **Pekar** and **Sean Carroll**... A **Jerry Lee Lewis** Interview adapted for comics by **Cat Yronwode & Bill Fugate**... "Losers of the Blues," a parody of **Crumb's "Heroes of the Blues"** by **Bruce Sweeney & D. Lieberman**... "Mystery Dance" by **Doug Erb**... plus: articles by **Ron Courtney**, **Murray Bishoff** and **George Moonogian** and reviews by **Cat Yronwode** and **Dean** (Eclipse) **Mullaney**! All in a fat magazine with extra heavy covers (beautiful cover painting by **John Pound**) for \$2.75. On sale now at comics shops throughout North America and Europe! Pick yours up!

\$3.25 BY MAIL FROM KITCHEN SINK PRESS • 2 SWAMP ROAD • PRINCETON, WISCONSIN 54968

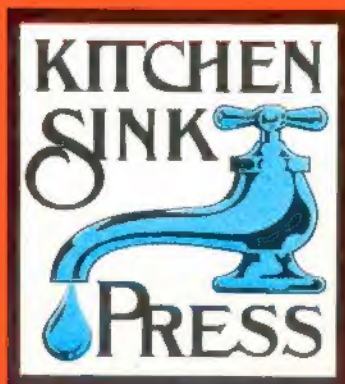
A
**CUSTER
BEATON**
production



THE DEFINITIVE EISNER

TEXT BY CAT YRONWODE.
INTRODUCTION BY JULES
FEIFFER. 136 pages.

The Art of Will Eisner is any Eisner fan's dream-come-true. This carefully-researched book covers Eisner's brilliant career from the very start—his first high school yearbook illustrations and strip attempts, and his earliest commercial work (Buy Gre-Solvent Soap!)—to his latest artistic directions. The book covers the Eisner/Iger years and the Quality shop (1936-41)... the early *Jumbo Comics*... Muss 'Em Up Donovan (at last!)... Yarko the Great... Uncle Sam... and the swashbuckling Hawks of the Seas... The first *Spirit* years (including one never-before-reprinted classic which appears here in full color!)... The War years, which are illustrated by obscure posters, *Joe Dope* strips and photos of Eisner in uniform... The post-war *Spirit* (1945-52), covered in depth... Commercial art from the little-known period of the 50's and 60's... The revival of *The Spirit*... and much more. Many early photos of Eisner and his co-workers are included, along with revealing newspaper clippings. PLUS! Much never-before-published art for: Daily and Sunday comic strips never syndicated... Cover art for comic books never printed... The John Law material which merged into the classic *Spirit*/Sand Saref stories & much more never-before-seen art!



The Art of Will Eisner is available in two editions. The quality paperback is \$10.95. A hardcover version with a color book jacket is \$18.95. The hardcover edition is limited to 500 numbered copies, each of which has been autographed by Will Eisner. Both editions will be available through your favorite distributor or local comics shop. Or you may order directly from the publisher using this coupon or a copy.

Kitchen Sink Press
No.2 Swamp Road • Princeton, WI 54968

Please rush me ____ copy(s) of the paperback edition of *The Art of Will Eisner*. I have enclosed \$10.95 plus \$1.25 postage & handling for each.
Please rush me ____ copy(s) of the signed hardcover edition of *The Art of Will Eisner*. I have enclosed \$18.95 plus \$1.25 postage & handling for each.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Wisconsin residents must add 4% tax